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ABSTRACT

This document comprises the eighth volume of a journal that focuses on the Rassias Method (also known as the Dartmouth Intensive Language Model-DILM) for language learning. Thirteen short articles are included: "A Sure Cure for Malaise and Ennui: Rassiasillin--Applications and Adaptations of the Dartmouth Intensive Language Model" (Michael D. Thomas); "The Use of Reader's Theater in the EFL Curriculum" (M. Martha Lengeling, Casey Malarcher, and Leath Mills); "Rassias Meets Writing across the Curriculum" (Nancy M. McElveen); "Pour nous, la Francophonie est culture" (Alan Farrell); "To Be Human: Is the Rassias Method the Rassias Madness?" (Mimi Y. Yang); "Noticing the Stranger in Your Midst: International Students Need Love Too!" (Effie Papatzikou Cochran); "Principles and Practices of ESL Teaching: A Personal Perspective" (Effie Papatzikou Cochran); "A Sociolinguistic Typology of Learners of English as a Second Language: What Colleges Need to Know about Their International Students" (Effie Papatzikou Cochran); "Savoring the Individual. Goals in the Education of Language Teachers" (Effie Papatzikou Cochran and Donald H. Byrd); "Touche Cyrano! Seducing Roxane on Film with Rassias Dramatization and Drills" (Don McMillan); "The Candid Camera: Using Video in Foreign Language Teaching" (Suzanne Branciforte); "Sexism in the ESL Classroom: Pedagogical Implications" (Mary Yepez); and "Collaboration: A Retrospective View" (Bette G. Hirsch and Carmen Chaves Tesser). (KFT)

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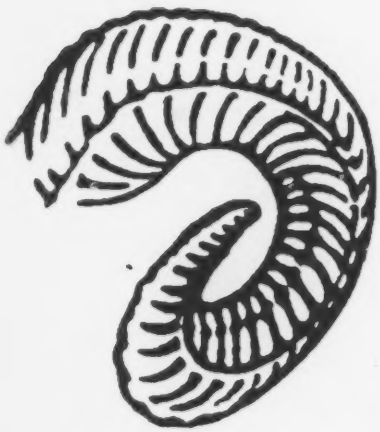

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Volume VIII – Winter 1998–99

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Join the growing list of teachers and students and communicators in foreign languages; join the most interesting, vital, provocative, creative, innovative, exciting, dramatic Rassias Language Method adopters—involved in Arabic, Chinese, English as a Second Language, French, German, Greek, Italian, Japanese, Latin Russian, Spanish, and Swahili and other African languages, to mention just a few; join the Senior Language Consultants of the Rassias Foundation, the national network of experts who already subscribe to *The Ram's Horn*, a publication of the Rassias Foundation, Dartmouth College.

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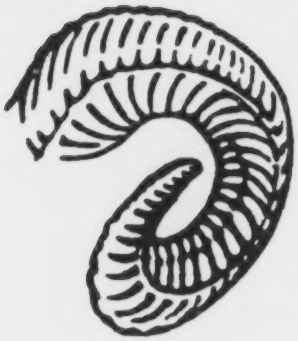

". . . And when they make a long blast with the ram's horn, as soon as you hear the sound of the trumpet, then all the people shall shout with a great shout; and the walls of the city will fall down flat . . ." (Joshua 6:5)

The long blasts of the ram's horns blew down the walls of Jericho. Our publication aims to blow down the walls of inhibition, to go beyond boundaries and restrictions—toward a new understanding of human communication.

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The Ram's Horn
Volume VIII — Winter 1998–99

Foreword

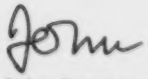
Dear Reader,

This edition of our journal witnesses a reorganization of the editorial board, which welcomes the articles of Effie Cochran, who will join the board in the next issue along with John W. Oller, Jr., and Alicia Ramos. All three are published authorities on language learning, and we look forward to working with them in their new capacity with *The Ram's Horn*.

We thank you, our readers, for your patience in the production of this issue as we engaged in several other projects simultaneously with the reorganization of our office. With the retirement of two prized and long-term colleagues, Micheline Lyons, the former Executive Director of the Rassias Foundation, and Don Havens, the Program Manager, all of our activities have been consolidated under the aegis of the Rassias Foundation, whose new Executive Director is Helene Rassias-Miles. She and the Board solicit your comments on the current issue as well as your articles for future issues of *The Ram's Horn*, which is also open to guest editors for special themes on an ad hoc basis.

This issue of *The Ram's Horn* illustrates our primary commitment to practicing teachers and researchers. The major theme running throughout this and other issues is the humanity and dynamism that underpin our philosophy as well as the variety of personalities and techniques in methods that work. Four articles, including the first three, show how students and language teachers make prominent use of dramatization to help students actualize a new language and extend themselves beyond their personal and regular group affiliations. Dramatization offers them an energetic means to "try on" new words, concepts, accents, gestures and behaviors with a minimum of counterproductive inhibitions.

Sincerely,



John Rassias

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A Sure Cure for *Malaise* and *Ennui*—"Rassiasillin": Applications and Adaptations of the Dartmouth Intensive Language Model

by Michael D. Thomas
University of Mary-Hardin Baylor (TX)

Our language department has been growing steadily for more than a decade. We have nine competent instructors in Spanish, French, German, Japanese, and English for Speakers of Other Languages. We all consider ourselves good foreign language teachers. (Who doesn't?) We are dedicated, experienced, and knowledgeable. Our classes have always been challenging and lively. Given this good record and positive circumstance, why should we even consider a new approach?

Before receiving instruction in the Rassias Method, I read some brief descriptive literature. Since I have been formally trained in at least three "methods," all of which proved unsuccessful for one reason or another, several concerns came to mind. Many methodologies are unnecessarily complicated and extremely rigid in their techniques, sequence of presentation, time requirements for individual activities, and so on. Thus, my first reservations were: Would this method be easy to learn? Would it be adaptable and flexible? Other questions included: Since time is critical in the college classroom, would role-playing, dramatizations, and similar activities consume too much of the time in class? What about shy students? Would they not be mortified at speaking a foreign language in skits in front of their classmates?

Our students are typical of a small, liberal arts university. Some have had language study in high school; most of them are products of the terror-tedium-torture approach to language instruction. They are not, as a rule, linguistic paragons. Almost all of the students see foreign language study as merely a requirement, even though, paradoxically, the vast majority acknowledge their need to learn another language. Freshman testimonies about their previous language study are typical of those I have heard over the years: "I had two years in high school, but I cannot speak a word." "All we did was conjugate verbs." "I was bored." "I just can't learn a foreign language."

Following my return from eight weeks at Dartmouth College, I held initial training meetings with all teachers and the fourteen student assistants who run our conversation labs. I presented basic approaches suggested in Professor Rassias' textbook, those taught to me while I was a Visiting Fellow at Dartmouth, and those I observed there while a student in an intensive Japanese course. My memories of studying Japanese at Dartmouth are happy ones. Over the years, I have spoken to many former students of the Japanese language. Their memories were associated not with happiness but rather with knotted intestines and tears. At Dartmouth, however, I encouraged faculty to devise variations according to the language they taught and their individual personalities. Each month after our first session, we held evaluation meetings to study our progress, share what we had learned, and refine our presentations.

The following are some of the specific techniques which we adopted and adapted from the Rassias Method *Workshop Manual*.

The Alphabet Game (reciting the alphabet with a particular emotion). Prior to learning the Rassias Method, none of us would have even considered this activity. Learning the alphabet of a European language is relatively easy, but it has very limited practical application to everyday conversation. However, we now all use this technique because it is an excellent ice-breaker for the first day of class. Students are immediately put at ease because the alphabet is non-threatening and can be recited in so many amusing ways. Most methodologies focus heavily on techniques of presentation, but the Rassias Method begins by addressing a more crucial element: student attitude and motivation, both of which will positively—or negatively—affect students throughout their language study. We have used several "emotions" for the alphabet exercise: 1. You have just received a phone call from Ed McMahon. You have won $10,000,000 (excitement). 2. You have just been jilted by your boyfriend/girlfriend (sad or happy, depending). 3. Someone has just crashed into your new Jaguar (anger).

Commands. Commands, the second element Professor Rassias presents in his text, combine more "ice-breaking" with real-life communicative situations. While physically responding to imperatives ("Walk forward!" "Turn right!" "Turn left!"), students were bumping into chairs and each other, but they were all laughing. In short order, everyone, without exception, understood each command. Next, students commanded the professor. In my class, they did this eagerly. They marched me over to the window, told me to open it, and then added, "Avancez!" (a twenty-foot drop).

The most remarkable thing we noticed was that even though many students in these classes had little or no training in the language, they were using and understanding words which just moments before were foreign to them and, after only a few minutes, they were speaking without looking at the book. From the very first class, they were "funny in French" or "sassy in Spanish." They were not watching their watches or miming mechanically. Just these two activities—the alphabet game and commands—launched all our classes off to a more enthusiastic beginning, in sharp contrast to former times in which we only went over the class syllabus on the first day.

Promenade. For this activity students and professor go on a walk together outside the classroom building. We used the technique to discuss people and objects observed and to describe actions performed outside the classroom. In French texts, the verbs which take *être* in the *passé composé* are sometimes summarized using a drawing of a house. Since our language laboratory is located in a house, I decided that, instead of studying a picture, we would all actually walk from the classroom to the lab, practicing the verbs as we went. Upon returning to our classroom, we discussed in the past tense all that we had experienced together (including verbs which use *avoir* in the past). Student understanding and retention of this phenomenon in French was significantly enhanced by the fact that they were remembering and discussing a real, not a theoretical experience.

The Conjugation Conga. While studying Japanese at Dartmouth, we "danced declensions." This greatly helped me to remember how Japanese adjectives decline, a phenomenon which would otherwise have only given me a headache. Our students have likewise discovered that paradigms can be fun! In order to drill *bailar* in a Spanish class, for example, students were told to imagine a six-section box (the usual representation of a present tense verb paradigm) on the floor before them. At the teacher's prompt, "*Yo*," all students would speak the corresponding verb form, jump to the top-left section (first-person, singular) and dance or do whatever activity the verb implied. Upon hearing "*Ellos*" (third-person, plural), they would jump to the lower-right section and say the correct form. This nearly aerobic activity is a sure cure for *malaise* brought on by sometimes tedious material.

Acting out verbs and vocabulary. This approach is excellent for involving all students in class activity. Rather than discussing pictures in a book, they were actively doing and "being" what they were describing. For instance, students scattered around the room and reported where they were with prepositions of location. In another exercise, students formed a "city," holding up road and building signs and gave directions to each other. For certain groups of verbs, they combined and acted out absurd combination sentences: "*Quand il gèle, je fais du tennis.*" A student stood before the class and "played tennis" while "slipping and sliding." Students affirmed that these "mini-dramas" aided them in remembering words, expressions, and particularly difficult idiomatic vocabulary.

The "Wave" and the "Microwave." The Wave, in which students create and build sentences sequentially, was used for verbs in several tenses, general vocabulary, and adjectives. Its effectiveness was dramatically demonstrated at a meeting of our area Foreign Language Teachers' Collaborative. We asked a zealous student assistant, Ernesto Aguilar (El Salvador), to demonstrate the Wave to the eighty-five foreign language professionals in attendance. Ernesto selected volunteers from the audience and did a Wave based on Hillary Clinton. Sentences were: "*Hillary Clinton es inteligente; alta; vieja*" (at least to the young lady describing her); "*rubia, y rica.*" Because Ernesto was nervous, he

forgot to explain that each person should physically demonstrate the adjective in some way. Consequently, the fourth and fifth persons in the Wave could not precisely remember the first three adjectives in order, and the whole presentation began to falter. I then told the volunteers to repeat the exercise and to illustrate each adjective in some way through body language. The revised version: *"Hillary Clinton es inteligente"* (tapping index finger on temple); *"alta"* (standing on our tip-toes); *"vieja"* (bent over as if leaning on a cane); *"rubia"* (the young lady doing this had long blond hair, which she flipped back with her hand); *"y rica"* (rubbing thumb and fingers together). This time, all five persons recalled both the words and the sequence flawlessly. Even more astonishing was that the eighty-five people in attendance were also actively participating. Although most did not even speak Spanish, all eighty-five learned and performed the adjectives and appropriate body language in the correct order!

We varied the "Wave" slightly and created another exercise we call the "Microwave." First student: *"Je veux voler"* (pretends to fly). Second student: *"Il/Elle veut voler"* (refers to the first student and pretends to fly); *"et moi, je veux faire du ski"* (pretends to ski). Third student: *"Il/Elle veut faire du ski et moi, je veux étudier"* (refers to second student, pretends to ski, and then reads book intensely), and so forth around the room. This adaptation is just one example of how Professor Rassias' overall approach to language teaching is fertile ground for imaginative variation.

Skits which involve all students. Dialogues usually involve only two or three people; other students have the option to tune out what is being said. However, the Rassias philosophy promotes the active involvement of all students. A dialogue set in an airplane called for all chairs to be set up in airplane-style rows. Students were assigned roles as pilot, co-pilot, stewardess, passengers, and two played the "engines." In another skit, two students were in a small car in the rain. Two classmates stood in front of them; their right arms became running windshield wipers. All other students drummed their fingers on their desks to imitate the sound of falling rain.

At about mid-semester, classes held a fashion show, an easy and effective way to practice articles of clothing and basic colors. The fact that most students were wearing jeans simplified the exercise. At an "auto sale," students drew cars on the board, indicating color, year, price, and model, and tried to sell them to classmates in the target language. At our "clothing sale," two students were salesperson and client. The other class members were the mannequins in the department store. In all exercises, students were speaking or hearing the language; all were actively participating. If there ever had been shy students in the class, it was impossible to pick them out at this point.

Using what is available. Classroom props are useful for skits; however, we have no budget for such items. Hence, following the Rassias Method's advice to use props and visual aids, we drew tennis racquets, elevators, and sleeping bags on the board. An electric cord became a stethoscope. An eraser was instantly transformed into a Coke in one class and into an electric razor in another. In spite of the absurdity of these "transformations" (or perhaps because of it), students remembered and comfortably used the vocabulary studied.

End-of-semester comments from instructors are very revealing. A Spanish instructor remarked: "I always used to dread cracking the whip. I like to have fun in my classes. I want my students to love the language as much as I do. This semester has been different."

A French instructor observed: "This method leads you to a more creative way of thinking. I have always done some role-playing. But Rassias leads you to make exciting those aspects which are not normally thought of as even fun." One English-as-a-Second-Language instructor commented: "While doing Rassias-style activities, the students literally astonished themselves and their classmates with their ability to react and interact with their new language."

Conversation lab assistants were likewise delighted with the results: "This method allows the students to internalize the language and forces them to think on their feet. Once they shed their

inhibitions about speaking in a new language, they are able to create imaginative questions, responses, and situations using what they have learned." A German lab assistant reported: "We started the semester trying to speak in German. We laughed a lot together; this eased tensions considerably. We acted out words, had phone calls for dates, went to restaurants, shops, and other places to use the new words. Overall, the response and participation were very high." A French lab assistant noted: "All the activities worked well. They made the labs fun! It is always nice to know that the people I am working with are enjoying being there."

Beginning Spanish students said: "I actually like Spanish now." "Acting out the verbs and vocabulary made the language fun and helped me to remember them in a way I would not have if I had studied them in the traditional way." (Similar written statements were made by almost 100 students of beginning Spanish.) A beginning French student wrote: "Acting things out really brought the language to life for me! I think this also helped me learn and retain vocabulary. I had a lot of fun and never really felt stupid because the whole class was involved! . . . I had three years of high school French and I cannot remember learning as much grammar in those three years as I did here in one semester." The student added: "Acting out the *Scénario* [dialogue] really helps to clear up what some of the words mean. The *scénarios* are also great for putting verbs and vocabulary into a real-life situation, making it easier for us to comprehend and correlate to English. These types of hands-on activities change studying a language from bookwork to conversation and understanding."

An Intermediate French student wrote: "When we began acting out some of the stories, I was able to understand the emotions and feelings behind each of the written French words. As a result, the story became more alive to me. These characterizations helped me to feel the depth of what was being said. This experience has given me a greater desire to learn the French language."

Thus, student attitudes improved markedly over previous semesters'. We found students speaking, joking, and gesturing to each other in the target language outside the classroom before and after class! Even though none could be described as "fluent," they generally showed no fear of conversing in the language with their professor or native speakers or in front of classmates. Even the shy, seemingly non-creative students came alive in class (in fact, they were the biggest "hams" of all). The Rassias Method has had a particularly positive effect on the "average" student. Some people excel no matter what method is used; others fail regardless of the methodology. Rassias' approach awakens the unmotivated student and gives him or her a greater desire to learn.

Overall, we have concluded that the Dartmouth Intensive Language Model is highly successful in transforming a very good program into an even more energetic, exciting one. I found that I was able to train teachers in the approach with ease. At the same time, although all instructors went to their classrooms with a clear plan, they all also knew that they had freedom to experiment; they could pick and choose specific techniques which worked best for them. Faculty have been so delighted with the results that they are highly enthusiastic about continuing this creative adventure. Our instructors report universally that Rassias' techniques have caused them to think more imaginatively; they have become a bit more adventurous. All teachers feel renewed in their zeal for teaching because they have been "empowered" by the Method to motivate students and create interesting, meaningful class activities.

As a whole, we discovered that classes have been more productive. Even though dramatization takes more time, the results make it worthwhile. Skits positively affect long-term retention and the students' ability to recombine learned elements. Quick, rote memorization just for the next day's exam—standard operating procedure for most students—leads only to quick forgetting. (How can they combine new material with previous vocabulary which they have forgotten?) Dramatic experience with the language permits near-painless retention of material studied and enables students to build on what they have learned.

Learning in general, and foreign language learning in particular, have too long been associated with Robespierre's *Grande Terreur*, with feelings of inadequacy, with *malaise* and *ennui*. Our injection of Rassiasillin has definitively cured these ailments. The Rassias Method hits at the heart of what

motivates the student to learn, to continue studying the language, and to think seriously about visiting a country where the language is spoken. In course evaluations, our students characterize their classes in many ways, but they do not report that they were ever bored.

Every foreign language teacher should watch a demonstration of the Dartmouth Intensive Language Model and seriously consider what it has to offer. Perhaps Rassias' approach is not for everyone; however, we must make the foreign language real, immediate, and alive; we must involve students personally and emotionally if they are to achieve the communicative goals we all say we want them to achieve. Oller points out that "[t]here is no moment in time more real than the present moment, and there is no place more real than the place we are in. Classrooms are real places, and real learning can occur in them" (xviii). In our native tongue, we communicate not just with "correct sentences," but with our bodies, our facial expressions, our hearts; yet language teaching methods are sometimes so narrow that they suppress the expression of individuality, the emotional and dramatic dimensions of being human. Language classes and methods may actually be a limiting force to self-expression or they may be an open door to a fascinating and charming culture which is not foreign, but already part of our very soul.

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The Use of Reader's Theater in the English-as-a-Foreign-Language Curriculum

by M. Martha Lengeling, Casey Malarcher, Leath Mills
Universidad de Guandjuato (Mexico)

Reader's Theater is a combination of storytelling and dramatic elements which can be of many different uses to teachers of English as a Foreign Language (EFL).* Among its benefits are elements in all four skill areas. It utilizes cultural materials and provides motivation for students by using language in a communicative and authentic context rather than merely in an academic setting. This technique can be used by experienced teachers as well as those new to the profession.

Finding a source of suitable scripts for Reader's Theater may seem like a daunting prospect to many teachers. However, even if a source book of worthwhile scripts did exist, this may not be the best choice of material for students, simply because it may not relate to any of their current course work. The best place to look for scripts is right in the classroom itself. Novels, articles, debates, textbook readings, and short stories can all provide excellent sources for scripts. These scripts may be extracted directly from the material, developed by the teacher, or (best of all) developed by the students themselves.

If a teacher happens to be using a play or dialogue, these are obviously adaptable into scripts for Reader's Theater. The teacher or students merely need to edit the scripts into a suitable form which can be presented to the class. Five-to-ten-minute scripts often work best. The editor of these scripts may add a narrator to help introduce the scene, characters, and action.

In transforming books, articles, and texts into scripts, the only limitation would be that students must be working with literature that contains or lends itself to dialogue. Most novels abound with episodes of characters conversing. Students need only choose a passage within the work where the number of characters they want to depict is present. The passage may then either be edited or embellished by the students to work the scene into a suitable form for presentation. The scene, written as a script, should be copied for each student who will participate in the group. These scripts can be mounted on colored cardboard for purposes of presentation.

For example, one script used by the students of the Intensive English Program at West Virginia University was developed from James Thurber's *The Unicorn in the Garden*. In the actual text, the scene appears as follows:

> When the police and the psychiatrist arrived they sat down in chairs and looked at her, with great interest, "My husband," she said, "saw a unicorn this morning." The police looked at the psychiatrist and the psychiatrist looked at the police. "He told me it ate a lily," she said. . . "He told me it had a golden horn in the middle of its forehead," she said. At a solemn signal from the psychiatrist the police leaped from their chairs and seized the wife (268-269).

Because of time restrictions, the teacher reworked the scene into the following dialogue:

Wife: My husband saw a unicorn this morning.
Psychiatrist: Really?
Wife: He told me it ate a lily.
Psychiatrist: How interesting!
Wife: He told me it had a golden horn in the middle of its forehead.
Psychiatrist: I see.
Narrator: The psychiatrist leaped from his chair and seized the wife.

If time allows, however, it is always better to let the students rewrite the scene. When Reader's Theater was used in the ESL Program at WVU, students worked in groups to develop their own scenes from the novel they were currently studying. One such scene taken from Pat Conroy's *Prince of Tides* is:

Mr. Newbury: Why did you hit my son? (blowing smoke toward Tom).
Todd: He and his brother ambushed me in the schoolyard, Dad. I was just walking by minding my own business, when his brother jumped me from behind and this one started hitting me in the face.
Mr. Newbury: Why didn't your brother come to apologize too? I never liked two against one.
Tom: Why do you want to lie about it, Todd? You know Luke wasn't anywhere near when all of that happened. Besides, Luke wouldn't have needed me. He could eat you alive boy, and you know it (233).

Ready-made scripts, even if available, will not be as useful to students as developing scripts of their own. In developing these scripts, students cultivate different aspects of writing such as summarizing, editing, and creative writing.

Performance of Reader's Theater does not necessarily involve weeks of preparation, intricate costumes, or expensive scenery; in fact, only minimal direction is required. The staging of scenes may be classified into three types: non-theatrical, semi-theatrical, and theatrical. In any format, audience participation can play an integral role; the audience can be called upon to become involved through repetition of key phrases or sounds at intervals throughout the script, creating a dynamic interaction between performers and viewers.

Non-theatrical staging is probably the most common type of Reader's Theater. English as a Second Language (ESL) teachers may even be employing it now without realizing it. In this type of activity students read scenes while seated among their fellow students. There is no separation of actor and audience. High school English classes studying Shakespeare tend to use this type of Reader's Theater extensively. Students may be called upon to read various characters with little or no preparation time.

Semi-theatrical staging is almost as easy as non-theatrical Reader's Theater, but may require a larger amount of preparation on the students' part. For this type of staging, students read the scene standing or seated in front of an audience (the classroom). The students may choose to read facing the audience full front, facing the character with whom they are speaking, or facing away from the audience when not actually involved in the scene.

Theatrical staging is the most involved of the three types of staging, but it is also the staging students enjoy most. This type of staging employs simple props, costumes, scenery, lighting, and music. Students' creativity is facilitated, and their imaginations are engaged. Productions of this sort can be videotaped for later viewing by the class or staged outside of the usual class period so that other members of the school or outside community may attend.

Once a manageable script has been agreed upon, rehearsal can begin. Students are advised to read through their scripts in class as well as outside of class for practice in pronunciation, intonation, and clarity of speech. Students are coached as to body movements and gestures by teacher and classmates. Often a teacher may desire to precede the Reader's Theater unit with a variety of pre-play activities such as discussion of the author, cultural context, setting, dialect, or vocabulary-building exercises. These types of pre-play activities build comprehension of the text itself and may assist the students in deciding exactly how they would like to portray their characters.

It is often thought that Reader's Theater is only for children or can be used only by those with extensive theatrical experience. However, teachers who begin to use Reader's Theater find quickly that adults have just as much fun as younger learners; common sense and creativity are the only prerequisites for successful incorporation of the teaching technique. Further misconceptions about Reader's Theater include the beliefs that students must memorize their parts, that scripts are difficult to locate and adapt, and that a great deal of time and preparation are required to successfully execute this program. Conventional theatrical elements such as props and a stage are optional. As illustrated here, teachers will realize that possible scripts exist in any material used in the classroom, and these scripts may quickly be adapted by the students and performed soon afterwards. The benefits of Reader's Theater are not limited to those

students with a high level of speaking proficiency; instead, students of all levels can participate in this activity, which involves the entire class.

Reader's Theater provides an interactive way of introducing cultural knowledge and familiarizing students with the folklore and literature of the target language. Students can gain insight into a diverse range of cultural topics such as gender relationships, historical events and contexts, social conflicts, and contemporary issues. Reader's Theater allows students to practice secondary aspects of linguistic competence including pronunciation, intonation, and the conveyance of emotional content via language. Further benefits can be observed in the affective sphere. Because students have scripts in hand, their confidence in delivering lines is reinforced. As a group activity, Reader's Theater promotes cooperation between teachers and students, and the responsibility for success is shared equally by all members of the class. Social bonds are created while traditional barriers are broken down between students and teachers.

Reader's Theater is a motivating technique which allows students to practice language in a unique way. Students gain a deeper understanding and appreciation of both the content and the language of the text at hand while simultaneously drawing upon their listening, speaking, and reading facilities. Furthermore, written exercises such as short compositions are possible as follow-up activities. Reader's Theater is as accessible to beginning-level as to advanced-level students; the difference lies merely in the selection of texts. Once this technique has been used in the EFL classroom, teachers and students will find that it leads to a deeper appreciation of language, content, and the process of learning.

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* Editor's Note: For more information on Reader's Theater, also see Douglas K. Hartman, editor, *Stories Teachers Tell: Reflecting on Professional Practice*, Northeast Conference on the Teaching of Foreign Languages, Lincolnwood, IL: National Textbook Co., 1998. Audio tapes of a sensitive and impressive Reader's Theater performance at the conference by the text's authors can be obtained by contacting the Northeast Conference at Dickinson College, P.O. Box 1773, Carlisle, PA 17013-2896.

Rassias Meets Writing across the Curriculum

by Nancy M. McElveen
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In an article about teaching literature to undergraduates, Sandra N. Harper suggests that literature should be part of a liberal education, rather than a series of exercises in literary scholarship. The study of literature should "... lead primarily to an understanding of another culture, awareness of the literary text as a vital and relevant part of the human condition, and to an understanding of the universal and personal dimensions of literature" (403).

Organized around the classical theater of seventeenth-century France, French 254, Literature in Translation, focused on the study of three tragedies of Pierre Corneille, three tragedies of Jean Racine, and three comedies of Molière. Close reading of these nine plays served to introduce the social history of France at the height of the personal reign of Louis XIV, and examined comic and tragic theory and the use of Greek mythology as source material.

The course Literature in Translation was writing-intensive owing to the use of a mixture of short in-class writings often used as a point of departure for class discussions, and longer, more thoughtful essays completed outside of class. Prompts for writing assignments ranged from questions designed to elicit factual answers ("What caused the quarrel which is the basis of the plot in The Cid?") to those designed to elicit more imaginative responses: "Imagine that you are Célimène of *The Misanthrope*. Write a 'Dear Abby' letter, asking for advice about your love affair with Alceste." Some assignments required students to adopt a particular point of view or even assume the identity of a dramatic character: "Imagine that you are Iphigenia. Describe your father, Agamemnon." Others presented opportunities for close reading of the plays, in the manner of traditional literary criticism: "Discuss the playwright's use of images of light and dark in *Phaedra*. Remember to use examples from the play." After viewing a videotape of *Iphigenia at Aulis*, students also had an opportunity to compare and contrast Racine's play with its source. The most challenging writing assignment asked students to examine the role of the city of Rome as a collective, albeit invisible, character in Corneille's *Cinna*.

The most successful writing assignment in French 254 in the Fall of 1993 came early in the semester and was based on a technique borrowed from the *Dartmouth/Rassias Intensive Language Method Training Workshop Manual*. A number of Rassias' techniques intended for oral classroom activity and practice lend themselves to adaptation as writing exercises in writing-intensive courses. The fable, the comparative culture exercise, the promenade, the comic strip, the interpreter, and the dramatic skit are only a few strategies easily adapted as writing tasks. An additional activity especially suitable as a writing task is the "press conference," an interview with a literary or historical figure. As a writing exercise, the "press conference" requires pre-writing planning, interaction with the text, and synthesis and interpretation of information.

After reading *The Cid* by Pierre Corneille, each student in French Literature in Translation assumed the role of a journalist-features reporter for the hometown newspaper, celebrity interviewer for a women's magazine or other publication. Students prepared questions for an interview with the heroine Ximena, played by a colleague from the Spanish department. The "journalists" and their "celebrity guest" joined in a conversation enriched by my colleague's familiarity with both Corneille's play and its Spanish antecedents. Following the interview with "Ximena," the students wrote an article for publication in their chosen newspaper or magazine, drawing upon information gleaned both from their reading of the text and from the personal interview. The completed essays were due at the class meeting following the "press conference."

The "press conference" afforded students an opportunity to adopt a particular voice and to write for a particular audience. In accordance with Peter Schofer's view, students were able to "learn about the production of literary texts simply by functioning like an author" (446). Adaptation of Professor Rassias' technique "humanized" an often one-dimensional literary character, one whose concerns are far

removed from those of the typical student in a small Southern liberal arts college. The students in French Literature in Translation were permitted, by means of the Rassias "press conference," to develop an awareness of at least one work of the classical theater as a living experience (Santoni 435).

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Pour nous, la Francophonie est culture!

by Alan Farrell
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Spoken language fascinates me, fascinates me mostly because, as a professor of grammar, I spend much of my time disengaging spoken patterns from the endless essays by which students communicate with me.

Lately, though, the intrusion of these patterns—and the mentality that seems to come with them—has overwhelmed me. We live, alas, in what I believe scholars call a primary oral society, for all our machinery of socialization and socialized "discourse." Students of this culture—talky, talking, talked-on, talked-up, talked-about, talked-out—reflect what Walter Ong has termed the "psychodynamic of orality" (37). He cites the following as elements of such a culture: it is additive rather than subordinative (preferring correlatives to circumstantial conjunctions); it is aggregative rather than analytic (tending to epithets or formulas, clusters of words); it is redundant or copious (deriving emphasis from repetition rather than from studied effect); it is traditional or conservative (dwelling on themes, motifs, pearls of accumulated wisdom); it is agonistically toned (given to seeing things in black and white, adversarial); it is emphatic and participatory rather than objectively distanced, given to feeling rather than judging by reason; it is homeostatic (dwelling in the present); it is situational (disdaining abstractions or abstract dimensions).

Well, hey. These are precisely the qualities which underlie my students' work—and behavior. I will go so far as to suggest that they might in fact turn up in your students' papers—and lives—as well. Though *we* may not live in a primary oral society, many of those young people cannot distinguish between unguarded patterns and literate or expository ones. Teaching writing has become lately more and more the chore of imposing that distinction. And more and more I find myself calling *wrong*, patterns that clearly exist, nay thrive, in the culture, and which by their currency bombard students, drowning out my feeble enjoinders to the contrary in the din.

Sooooooo. . .OK. I don't mind a fight. I just want to be sure I'm really on the right side. Well, the *winning* side at least. And that brings me to the business of Francophony. I once managed to paste together grants from the Florence Gould Foundation, the Québec Government and the small liberal arts college where I was teaching, to go on a tour of the French-speaking world. I went from Québec to Louisiana to Martinique to Indochina, failing only to set foot in Africa, a major omission I do not deny and one which I tried to compensate for by extensive reading. What I found was a rich trove of language I had hitherto ignored or dismissed, and a literature—no, a series of literatures—which in the light of my experience with oral patterns took on a new weight and value to me.

"Dans le jardin à la française," wrote de Gaulle in an elegant explanation of the sustaining theory of France's relation with her former colonies,

> aucun arbre ne cherche à étouffer les autres de son ombre, les parterres s'accommodent, le bassin n'ambitionne pas, les statues ne prétendent point s'imposer l'admiration. Une noble mélancolie s'en dégage parfois. Peut-être vient-elle du sentiment que chaque élément, isolé, eût pu briller davantage. Mais c'eût été dommage de l'ensemble, de la règle qui imprime au jardin sa magnifique harmonie (cf Têtu 21).[1]

So runs the metaphor for the linguistic collaboration of nations, peoples, and cultures making up today's French-speaking world. The tragedy, of course, lies in the subordinate proposition *"eût pu briller davantage."* One wonders what luster *might have* shone out of these repressed cultures, and just how "noble" melancholy *really* is to those who suffer it. For now, though, we have luster of another sort: the expression of these same cultures—rage often enough, indictment often enough—through the medium of French, since—as Senghor put it—"pour nous, la Francophonie est culture" (cf Têtu 65).

It is French, all right. But which French? For those who have not yet discovered the rich tapestry of sight and sound represented by French speakers and writers from such disparate vistas as Sénégal, Algérie, Cameroun, Maroc, Viêt-nam, Cambodge, Québec, Haïti, Martinique, Louisiane, it is a French of new images, new characters, new themes, new vistas. This is a real world. An immense world. And far-flung across its surface are the lands where French thrives still and transacts still the affairs of busy, curious, jostling, and diverse races. For students to leave French studies without a significant exposure to these cultures which may in fact be the New Hope of what we would like to call French spirit is unfair, both to students and to the rich literatures left in the shadows.

Many larger institutions—after a fight, you may be sure—find a place for Francophone Studies. Many of the better grammar texts include brief chapters on Francophony or other forms of non-conventional French. But these *introductions* do not address the business of structure and self-expression as an issue for classroom use, and specifically for the study of grammar. Furthermore, as Franz Fanon has noted, much colonial literature is good French, elegantly wielded within the bounds of conventional grammar by formally educated men and women who have deliberately expropriated the language of the colonial power to fling their accusations. This literature, of course, has its own partisans and specialists.

What strikes me as much more powerful is the popular account of life in a non-continental French culture and adaptation of continental French to the identity of another people. Fact is that *"wrong"* is a slippery concept, much as I love to scratch red circles around offending words in student essays. It is not, however, the *offense* I object to; it is to the *inadvertent* offense. When a *student* fails to respect the norm, we call it Error; when a *poet* does the same thing, we call it Style; but. . .when a people does that same thing, we must call it—however reluctantly—Grammar. Now, it will be an act of some courage and of not-unchallenged pedagogy to set *bad* forms of language and *good* forms side-by-side for students in a classroom. I say, though, that students will instantly recognize many forms of their personal expression and will find themselves in familiar territory with the language of national coming-of-age as they undergo their own individual coming-of-age. This parallel—don't I remember some hazy references to phylogeny and ontogeny from way back?—may well make of the foreign language a device for viewing one's own "emergence" more clearly.

The fact is that most of the errors students make in French in our classrooms are legitimate in some subset of French, somewhere; are avenues and variants explored by others who have had to learn French reluctantly, in less-than-ideal circumstances, without recourse to phonics or phonetics or written texts, diffidently, suspiciously, impudently even; are plausible alternate forms which history or the obduracy of grammarians or an accident of politics (the great Irish translator Stephen MacKenna feigned an inability to distinguish between Greek *accidence* and Greek *accidents*).

Language teachers should take a look at these short passages. Then tell me you haven't heard that language, read that language in your classes! And since it comes from genuine French cultures and authentic French speakers, it *is* legitimate if not conventional. It belongs with that *other* French, "Pah-ree Fuhranch," as much of the world says with unconcealed disdain, not so much for the gifts of French civilization which none deny, but for absurd notions of conventionality and exclusion with which we all struggle nowadays that we have found a name for that vague discomfort that made us feel so awkward, *entre deux*, as I recall from the words of Canadian authoress Lise Gauvin (*Lettres d'une autre*).

Listen to Bouzid Begag, father of Azouz Begag, whose *Le gone du Chaâba* (Maghreb), recounts the struggle of a young Algerian to learn his way out of the ghetto, the *chaâba* in Lyons: "Tan a rizou, Louisa, li zbour zi ba bou li zanfas!" (241). ("You're right, Louise. Sports aren't any good for kids.")

Listen to a Laotian soldier in Pierre Schoendoerffer's film *La 317ième section* try to persuade his lieutenant in Indochina pidgin to keep ahead of the Viet Minh after the fall of Dien Bien Phu: "Chef, chef. Moyen fout' l'camp. Prendre éléphants et fout' camp vite. Quand Viet Minh revenir, tuer tout le monde. Moyen passer là haut" (129). (Laotion *supplétif* [striker]: "Sarge. Sarge. Must beat it. Take elephant and beat it fast. When Viet Minh come back, kill everybody. We go over mountain.")

Listen to the old night watchman of André Major's *Cabochon*, a sort of *Catcher in the Rye*, set in the sixties' "Morial" (Montréal): "Prends su' toé. Farme ta grande yeule! Essaie pas de discuter avec les boss.

Y vont s'débarasser de toé" (129). ("Suck it up, kid. Keep your big mouf shut. Don't be talking back to the boss. They're gonna kick you outta here.")

Listen to a cajun *chansonnette*, and tell me you haven't seen these manipulations of structure elsewhere, closer to home: "Tout quelqu'un pelle mon fou, mais mon nom c'est Clifton Chénier, un 'tit bougre de la campagne, mais j'connais quo j'apres faire" (Chénier 401). ("Everybody calls me crazy, but my name's Clifton Chénier, jus' an ol' country boy. But I know what I'm gonna be doing.")

Listen to Antonine Maillet's *La sagouine* charwoman soliloquizing on her life of travail and humiliation in Acadia: "Non, je sons pas tout à fait des Français, je pouvons pas dire ça: les Français, c'est des Français de France. . .Je sons putôt des Canadjens français, qu'y nous avont dit" (154). ("No, I ain't exactly French. Can't say that. French are from France. . .I's more kinda Canajun French, or so they tells me.")

Listen to Guyana créole from Elie Stephenson's *O Mayouri*: "A pou to koumansé palé sa, ké sa vwasen-yan, nou ké mété nous ansanm, pou nou pouvé palé di tou sa" (58). ("You have to start by telling the neighbors that we have to get together and talk about all that.") Say it out loud and think a moment.

And we probably shouldn't rule out yet another expression of disenfranchisement and frustration, another perfectly legitimate—if non-conventional—French spoken by millions. This is the French pop singer Renaud, talking in *argot* about his low-rent apartment building, *HLM*: *". . .y'a une espèce de barbouze qui surveille les entrées, qui tire sur tout ce qui bouge, surtout si c'est bronzé, passe ses nuits dans les caves avec son Beretta, traque les mômes qui chouravent le pinard aux bourgeois. Y s'recrée l'Indochine. . . "* (95). ("There's this kinda fascist guarding the front door. Shoots at anything that moves. Especially if it's got dark skin. Spends his nights in his room down there with his Beretta. Goes after the kids trying to swipe a bottle of wine from some citizen. Thinks he's back in Viet Nam. . . .")

Make no mistake: this stuff is tough to take. It is unforgiving of complacency and comfort. It is occasionally violent, not infrequently vulgar. But at that cost, nevertheless, it gains a vitality and energy that we would despair of finding or introducing into the classroom otherwise. And these texts, extracts most likely in classroom use, address ultimately the notion of Error and the evolution and erosion of language at work. "USA," insisted John Dos Passos, "is the speech of the people" (vii). Carl Sandburg claimed that, "slang is a language that rolls up its sleeves, spits on its hands and goes to work."[1] And the French novelist Céline writes that (". . .c'est la haine qui fait l'argot" (39) (". . .it is hate that makes slang").

The intensity and passion of the Rassias Method spring not merely from *method* but from an intent to delve into depths of human sensibility during the acquisition process. If this investigation is not explicit in the Rassias Method, it is certainly so in the application of the Method by its inventor. So why should "Rassiasity" and Francophony nest so well together? Because I think of the intensity and profundity which John Rassias demands of language learning, because of the agony and humiliation innate to such an intimate process as fiddling with how we express ourselves, because of the anguish and passion which suffuse the rich and disparate body of testimony to the experience of French colonialism, because, finally, of the ultimate ambivalence felt both by student and colonial caught in the maelstrom.

Denying to French—and to the other languages—the living dimension and the devices of spoken human commerce by which that life is asserted face to face and every day, is to fall back on an artificiality and brittleness which in the end separates us from our students irretrievably and validates Robert Benchley's immortal observation, "No one speaks French II!"

Notes

1. "In a typical French garden, no one tree succeeds in smothering the others with its shadow, the beds complement one another, the pool reveals no ambition, the statuary does not claim any particular notice. A noble melancholy most often reigns, stemming perhaps from the sense that each element of the garden could have stood out on its own. But this individual brilliance would have shone to the detriment of the whole, of the order which lends to the garden its magnificent harmony." Quoting Charles de Gaulle, *La Discorde chez l'ennemi*, cf Têtu. All translations here are my own.

2. Quotation from his 1964 film based on his own novel, *La 317ième section*.

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To Be Human: Is the Rassias Method the Rassias Madness?

by Mimi Yang
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In "...To Be Human: A Perspective on Classroom Dynamics with John Rassias," one of the early writings on the Rassias Method, Alan Farrell describes in his vivid, journalistic style that Rassias ". . . has denuded his students and left them unarmed and inarticulate in the wilderness, much like a primitive human being at Nature's dawn" (41). Students ". . . learn to identify and account for the things around them and—like the primitive—to see in each thing its metaphoric extension. . ." (41). Farrell focuses on Rassias' dramatic techniques and his disarming power to be primitive. Indeed, the "primitivism" and "madness" are indispensable components in the Rassias Method. At this point, one wonders if the Rassias Method's success and effectiveness are merely due to madness or primitivism. If so, does this suggest that one must be like him to be an effective language teacher? If not, what else is beyond or behind his so-called "madness" or "primitivism" that could be duplicated by others? Most importantly, how do his dramatic techniques consist of "madness" and "primitivism"?

Different from numerous articles, anecdotes, accounts and news items on all aspects of the Rassias Language Method, this discussion aims to answer these questions in the basic spirit of the Rassias Method, that is, "to be human." The spirit of being human in the Rassias Method links inseparably to his intellectual and philosophic notions on language and consequently, to his mindful implementation of theater in the language classroom. Let's (re)examine the Rassias Method from two perspectives.

1. Language learning and cognitive process—"to be human"

Ernest Cassirer, in his "An Essay on Man," identifies language with logic and Logos, the essence of the human being and of being human. To paraphrase C. Phillip Bosserman's introduction to Rassias' *A Philosophy of Language Instruction*, the word (or language) cannot change the nature of things, and it cannot compel the will of gods or demons. Nevertheless it is neither meaningless nor powerless. It is not simply a *flatus vocis*, a mere breath of air. Yet the decisive feature is not its physical, but its logical character. Physically the word may be declared to be important, but logically it is elevated to a higher, indeed to the highest, rank. The Logos becomes the principal principle of the universe and the first principle of human knowledge (cf Rassias 3). The words of the philosopher fit perfectly into Rassias' philosophy of language and set the tone for Rassias' entire work.

We human beings are differentiated from other species by our intelligence and consciousness, which can only be articulated by language. High-level linguistic ability is unique to human beings and enables us to express and materialize our humanity—intelligence and consciousness. The pronounced words are elevated to the highest rank, which is considered by Cassirer as the *logos* of the universe. This notion suggests that language defines and is the *logos* of intelligence, consciousness, knowledge, culture and humanity. All of these consist of the first principle of human existence, and the linguistic *logos* is the primordial humanity. In Rassias' own words: "Through language involvement one is able to know oneself, to become a Man" (7). So language makes us human: unlike other animals, and superior to all of them. Human language is soul, mind and heart presented in their richest and most articulated form. To learn a language is to learn about ourselves and, in other words, to learn about humanity. To dominate language (native or foreign) is to dominate our thinking and feeling, and is "TO BE HUMAN." There is nothing more human than the usage of language. This is why Rassias stresses: "Ideally, language study should be undertaken for the direct effect that it has on the self. Language study should change the student who submits to its discipline. Language study is a route to maturity" (8). Rassias' philosophy of language, no doubt, recognizes the human cognitive process modeled in the linguistic learning process.

Along with the philosophical framework of the motto "to be human," Rassias is fully aware of the psychological fact that learning a new language, particularly through aural-oral use, can be an ego-threatening experience. He tells us on different occasions about human tendencies to protect the ego

by layering on artifice, intellectualization, and pretense, layers that he compares to cotton-batting-like insulation that ultimately acts as a barrier to real communication (Beekman 9). In order to overcome psychological barriers and intellectual pretense, and to achieve real human communication, he proclaims himself "anti-intellectual" by simulating going mad as a reaction against this self-imposed isolation and tears his shirt from his body to stimulate both students and instructors to become "mad." There is a chapter in his *A Philosophy of Language Instruction* precisely called "Madness" (9-10), where he proclaims: "I ban from the classroom any teacher (native or otherwise) who is not alive" (9). Clearly, Rassias believes that those who cannot go "mad" are not qualified to be language teachers. The apparent opposition between pretentious intellectualism and Rassias' primitive madness manifests itself precisely in his deep understanding of human cognitive processes. The opposition is a paradox, and, in effect, Rassias has intellectualized anti-intellectualism as human, profound and candid. Only those who have Rassias' mindful understanding can penetrate his "anti-intellectualism" to see its essence and get a good grip on his authentic spirit "to be human."

In Rassias' classroom, while the power of "madness" reigns, the Master's affection and tenderness constantly reach his students. He kisses and hugs the students if they perform well. Considering his students as worthy and potential, Rassias wholeheartedly treats them as his linguistically young children. Yet he totally objects to a teacher's superiority: "I believe there is no such thing as a bad student. There are only bad teachers" (Bacon 47). Behind his "madness" and "maniacality" I see Rassias' profound humanity and delicate sensitivity. As foreign language learners, no matter how old we are chronologically, we are linguistically so young that, just like children, we need constant encouragement, parental warmth and playful games in the painstaking learning process. In this sense, Rassias is one of the most humanistic teachers that I have ever met. If to learn, to speak, to express and to communicate is to be human, then Rassias' "madness" and "primitivism" prove his humanity and intellect as well as characterize his unique style in language teaching, which illustrates human cognitive processes.

2. Language teaching and communicative process—theatricality

Language, being the most civilized means of expression and communication, is also a vehicle that we use to voyage out of ourselves to reach our fellow human beings. The human cognitive process embedded in language learning implies understanding and communicating with "the other." Rassias applies this notion to intercultural expression and communication, and further develops it into his holistic vision of foreign language teaching. The communicative process in language teaching involves two parties—students and the instructor. Rassias' philosophy of communication grows out of his early training in France as an actor. He is quoted by Cooper: "Both actor and teacher have to communicate with an audience. But the classroom is not a theater; the word "theater" comes from the Greek and is a place to sit and see. They should say drama, which means action" (14).

With his mindful application of the theater to the language classroom, Rassias developed his teaching style as a revolt against traditional methodologies. He is clearly aware of them: "In the traditional classroom, passivity reigns. All you see is a bald head and a book propped in front of it. It makes you question if anything vital can be going on. The theater is an arena of action in which capacities are immediately tested and stretched" (Bacon 43). As Rassias himself states, in no way is his philosophy of language a cut-and-dry abstraction. He expresses it in action, emotion and presentation, the characteristics of theater. The effectiveness of his teaching is no doubt indebted to the theatricality. Let's analyze the theatricality of the Rassias Method from an interculturally communicative point of view.

The cultural dimension is mandatory for his holistic approach. Language acts as a key to opening doors of cultures and hearts of people. The whole enterprise of learning a foreign language deals with "the other," both linguistically and culturally. Culture cannot be separated from the language, and language can be deadening without people who use it. If a living language cannot be used to communicate with the people of that culture and be understood by them, then the learning may be meaningless and even lost. Rassias constantly encourages his students: "If you speak a language, it is no longer foreign" (Cooper 14). The best way to learn a foreign language is to directly become part of its culture and people.

This direct teaching approach bridges the gap between languages and cultures. He admits to having been inspired by the ancient Chinese sage Confucius, whose most famous maxim about teaching states: "I hear, I forget; I see, I remember; I do, I understand." This inspiration itself is a beautiful cross-cultural dialogue which transcends space and time, and yet defines wonderfully the directness of Rassias' theatricality.

The combination of actor and teacher leads Rassias to create/recreate, through acting and role/game-playing, the cultural settings/mannerisms of the target language in the classroom. This Method, besides the "snap-point-look" selection technique, inevitably ties in the nonverbal aspects: facial expression, gestures, eye contact, positioning, timing, use of space, that is, theatricality. This theatricality is emotionally charged and becomes universally communicable, transcending the limits of different cultures. Richard M. Bacon describes vividly in his article how Rassias teaches Sartre's play: . . .Without raising his voice above a hoarse whisper or a guttural, sensual pleading, he wills each character into life. Sometimes with a hunch-backed stoop or an ingratiating bow, often with wringing hands and rolling eyes, these characters parade across the stage one by one just as the emotions troop across Rassias's facile, contorting face" (43).

I must emphasize that his directness involves both the instructor's and students' communicative initiatives. For instance, the micrologue technique asks the instructor to give a one-minute talk on a topic of cultural import, and students are expected to master it by means of instructor-created drawings, ideograms, words, and dramatization, if necessary. So the instructor concretizes, reproduces, replicates and enlivens the target culture through the micrologue. Teaching consequently becomes spirited. On the other hand, students engage in role-playing as this technique involves them in doing and in experiencing the target culture. While students enact the dialogue and situations from their textbooks or elsewhere, they may adopt the voice, intonation, speech pattern, bearing and mannerisms of the characters they portray. As a result, learning turns out to be enjoyable. Role-playing helps students " . . . bridge the gap from passive assimilation of the target language to active participation in a totally new experience—communicating in another language" (Melton 23). The two-sided initiatives keep people alert and get results quickly. Hence, micrologue technique, experience of drama, skit creation, role-playing and interaction prove to be the basic mechanisms of Rassias' theatricality. These mechanisms are liberating and refreshing for both students and instructors. The core idea is to act, to do, and then to understand, which is a perfect combination of "Rassiasian" and Confucian philosophy.

In the Rassias Method, theatricality weaves culture and language into a holistic cognitive and communicative process. Theatricality, together with "madness" and "primitivism," breaks down cultural, linguistic and psychological barriers, and therefore becomes so humanly and universally communicable that the Rassias Method at times does not even need language to teach a foreign language. Rassias himself reflects upon language and its teaching: "Language is living, kicking, growing, fleeting, evolving reality and the teacher should spontaneously reflect its vibrant and protean quality" (Rassias 9).

No doubt, the vital nature of human language does need the dynamic theatricality, the "Rassias Madness." If nothing can be more human than the use of language, then nothing can be more human than Rassias' "madness." The "madness" stimulates us "to be human." This not only liberates the instructor and students from the constraints of a traditional classroom, but also makes us explore and cultivate various facets of our own personalities, as student and teacher. However, teachers engaging students in their adapted form of "madness" must have earned their trust and serious participation by advising them that it is part of the teaching style and assuring them that it will help them learn.

To conclude, let me point out that it is not human enough to consider that "to be human" is just being mad, being anti-intellectual and being primitive. The motto "to be human" is precisely generated from Rassias' deep intellectual understanding and heartfelt feeling of humanity, which is effectively embodied in his creative application of theater to language teaching. Indeed, his "madness" both humanly and intellectually defies traditional methodologies and empowers us to sharpen our senses which have been dulled by the monotony of our daily life and masked by our artifice and pretense. It particularly reminds us of the simple, yet complicated fact that we are human, and that language makes us human. It challenges our understanding of ourselves: the taken-for-granted cognitive and communicative processes.

If the Method is a madness, it is a mindful madness; if it is a primitivism, it is an intellectualized primitivism. Therefore, I strongly believe that the Rassias Method is complex, and thus requires different layers of understanding. His holistic approach fundamentally illustrates this complexity. As long as we possess multi-layered understanding, we don't need to be as flamboyant, outrageous or dramatic as Rassias himself to succeed in language teaching or learning. We can create our own approaches with appropriate vitality and enthusiasm in Rassias' spirit. Finally, let me reiterate that we need to be human, first of all, to understand, to define and to carry on the Rassias Method/Madness. "To be human" is both intellectual and anti-intellectual, both primitivist and anti-primitivist. A good language teacher should be aware of both sides and should be capable of mastering both of them organically and creatively in his/her teaching practice.

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Noticing the Stranger in Your Midst:
International Students Need Love, Too!
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I first came to America in 1960 on a Fulbright travel grant, bound for college, having studied English in Greece at a Greek/American "gymnasium" or advanced high school. The American college that offered me a full scholarship apparently thought that I was bright and knowledgeable enough in English to continue my studies solely in what was for me a foreign language.

In fact, I tested so well that the college placed me as a junior—a mere eighteen-year-old just out of high school who had never before lived in an anglophone environment. This advance placement meant I had to take four or five reading courses the first semester, plus typing. I chose psychology as my major and sociology as my minor, in spite of my original intention to study drama. To the best of my recollection, I changed my mind because I was sure my father would not regard theatre as sufficiently "respectable." Besides, I had fallen in love with my psychology professor.

Brains and a good knowledge of English, however, will not ensure the survival of a non-native student who has suddenly been dropped into the middle of an American college or university. Both academic guidance and cultural counseling are essential. Foreign students—even more so than native ones—don't understand how institutions of higher learning function. They usually don't know how to study, because few academic cultures outside North America train their students to be independent, to take the initiative. American classroom conventions—how one is expected to act and react to the instructor and to fellow students—are also a new experience. Foreigners need guidance in social customs: hospitality, dating, giving and accepting gifts, and so forth. But above all, an international student in a new culture is often terribly lonely, and that loneliness sometimes leads to serious depression.

Bright and academically well-prepared as I was, I was still no exception to these rules. College for me was a period of unremitting misery, and in my case it was four years of misery compressed into two! My institution, so impressed by my academic qualifications, was unprepared to notice or to respond helpfully to my emotional needs as a foreign student. I don't blame them, for I was, after all, doing my very best to conceal my unhappiness from my American hosts. In the end I "got through it" in the time allotted, received my bachelor's degree, and went back home. When I subsequently returned to America, and then to academia to do graduate work, I found that I enjoyed the experience immensely. But my college memories are, I regret to say, among the saddest of my life.

I now teach those same students in whose shoes I walked thirty years ago, and I can't help but see resemblances between my college struggle and the lives of those to whom I teach reading and writing in a large urban university. I also cannot help noticing that teachers who teach language minority students need some very special skills, qualifications that may not be obvious to the average native speaker of English or even to the average academic, qualities that American colleges and universities need to seek and honor in their faculty.

It helps, of course, if teachers have experienced what their students are going through. But failing that (we can't all be foreign-born or former Peace Corps volunteers, after all), teachers who teach non-native English speakers need to be qualified in such sociolinguistic topics as multiculturalism and gender and language. Every language group they teach has a unique set of learning needs, and their thought patterns and behaviors differ accordingly. Furthermore, being a native speaker of English does not automatically qualify someone to teach this very complex language. English has more loan words, and hence more words in total, than any other language in the world, and it also has a grammar that does not quite fit its Greek- and Latin-based grammar book definitions. Learning, and therefore teaching, English as a second language (ESL) is no easy enterprise.

Today, non-native speakers of English are no longer the exotic species I was in 1960. In many schools, they fill more than half the classrooms that used to be crammed with monoglot anglophones. It

will obviously do no good for teachers of other subjects than ESL to wish for these students to disappear. There are too many of them, and if they were all to do so, most American institutions of higher education would have to file for bankruptcy. This leaves only the alternative of teachers assuming more responsibility for their students' education. That collection of silent foreign bodies occupying the back rows of the classroom is one of thinking human beings, bearers of just as much cultural wealth as the English speakers in the front rows. They, too, need to be reached, not ignored or chastised because their mode of expression is strange. In reality, the presence of language-minority students makes a class far richer and more complex, albeit more demanding for the teacher, than it was back in those distant 60s, when foreign students were a novelty.

Principles and Practices of ESL Teaching:
A Personal Perspective
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It is certainly not easy to summarize in a few pages thirty years' experience in, and reflection on, ESOL pedagogy (English to Speakers of Other Languages). I nevertheless make the attempt in the hope that these thoughts may prove in some small way useful to my friends and colleagues.

First of all, I make it a practice to warn my adult students that learning English as a second or third language is not easy, and that learning to write English for academic purposes is even harder, since the latter is not a natural language but a "culturally contrived dialect." Yet I insist that it can be done. I am so bold as to offer myself as an example, pointing out that I, too, came to this country as a foreign college student, and that I did not grow up hearing, speaking, and writing English. I do this not out of egoism, but to offer them hope, hope for what seems—especially in the beginning—a hopelessly large task.

At the same time, although I want my ESL students to see me as a model to be imitated, I do my best not to reproduce, through my teaching, clones of myself. I want them to preserve their individuality, to be creative and reflective and introspective, and I want them to learn to use their new language thoughtfully and critically. They are learning a second language as mature adults, not a native language as young children. Small children absorb language unquestioningly, like little sponges, but adults have acquired an analytical and critical faculty, and they should use that faculty in all of their thinking and learning—even their language learning.

In other words, good language teaching is not an exercise in mass-reproduction, either in an undergraduate or in a graduate context (and I teach in both). It is rather a process of sharpening the minds and building upon the knowledge that students already possess. My classes are therefore student-centered, not teacher-centered, though I do, of course, teach necessary facts about, and grammatical points of, the language. But above all, I help my students think critically so that they can build their own, unique, individual bridges from the values they brought with them from their home countries to the values of their new, adopted country. I help them understand that in their new land, disagreement and debate with a teacher are not only acceptable, but desirable. I try to be receptive to a variety of different learning styles. I do my best to reach and bring out the passive learner. At the same time, I work at understanding the aggressive learner, even while helping him or her temper the tendency to dominate the class. I endeavor always to be on the lookout for the non-verbal signals and body language that will tell me what my students are really hearing and feeling.

I am intolerant of racist and sexist remarks in my classroom, sometimes to the surprise of students who come from cultures publicly more tolerant of such statements than ours is becoming. (Behind closed doors, of course, America can be just as racist and sexist as these "foreign" cultures can be.) I am much interested in gender issues in the classroom, because teaching English to language minority students and being involved with teacher education in TESOL lead inevitably to gender empowerment. As TESOL practitioners we are shaping the world by bringing cultures together and shrinking the distance between nations. We empower our students to become members of global literate communities, thus eliminating class barriers. We enable them to use the English language as a tool for precise communication, self-expression, and persuasion, for positive self-image, and even for camaraderie and a sense of belonging and mutual understanding in this land in which they have sought refuge.

I encourage laughter in my classes. Humor brings people together and relieves stress. Even my standard "punishment" for late papers has a funny twist to it so that it will not seem as burdensome. I require submitters of late papers to compose an essay compiling imaginary and entertaining excuses for the paper's tardiness. In addition to amusing them, and helping the medicine go down more pleasantly, this technique has the virtue of forcing students to write more, at times, than was required by the original assignment!

I try to respond non-judgementally to students' remarks and ways of thinking, though I do not hesitate (as some teachers do) to declare a written construction grammatically or syntactically wrong. I do not tiptoe around mistakes; I point them out, and I offer correct alternatives when my students are unable to figure out a right answer by themselves. Not to do so, I feel, would be to waste their valuable time (and mine!). My students need to learn the language and go on with their academic lives. However, while being candid about their errors, I also balance my remarks by pointing out the positive aspects of a written paper or an oral statement, so as not to discourage its author.

In general, I capitalize on the multicultural wealth our students bring into the classroom, and I do a great deal of "scaffolding"—building on students' previous knowledge. I attempt constantly to be aware of their different strengths and of the variety of strategies individuals have for processing knowledge—a variety that is probably due to differences in thought patterns, as Robert Kaplan has suggested.

I can teach anyone, if I can convince them through my enthusiasm and love of language that it is not impossible to master a foreign tongue even at an older age, and if I show them that I believe in them. I do this by respecting and utilizing the knowledge and experiences the students themselves bring to class. I also work at convincing students that only the power to manipulate the English language can free them from the strictures they are seeking to escape. Our students often come to this country stripped of everything, and then find out that they don't even belong to the "club of the learned" anymore. This is an enormous blow to their pride. But these days English is no longer owned by the British, Australians, New Zealanders, Canadians, and Americans. This change was proved more than a generation ago by Santha Rama Rau through her many books on India's struggle for freedom and respect, and it is still true today. English is in a very special sense an international language—a *lingua franca*.

In my teaching of specific grammatical items, I try to be consistent and sequential, and I make a point of contextualizing the abstract language of a grammatical principle under discussion. In my teaching I generally work from the simple to the complex, from concrete, particular examples to abstract, general principles. In discussing a passage, I ask questions hierarchically; that is, I begin with "yes/no" questions, I go on to choice ("either/or") questions, and I finally ask "wh-word" questions; "why" questions, which are the most difficult "wh-word" ones for students to answer, come last of all.

I teach from real language, authentic materials—magazine or newspaper articles, novels, essays, and poetry—in addition to the required text for the course. I do not believe in spoon feeding students with the sort of made-up language specially concocted for the second-language learner that many ESL textbooks unfortunately contain. I provide examples to ensure understanding; I ask clarifying questions and do periodic comprehension checks for feedback. I am constantly trying different things in the classroom to keep my students wondering what I will do next (an admonition I heard from John Fanselow and took to heart), so that they will actually look forward to the "dreary" English classes that they have to take for "no credit"!

I tell my students that I am always available to them; I encourage them to come and see me during my office hours, in addition to the individual conferences that I require of them. "Take advantage of me; that's why I'm here," is my unvarying litany. (To this day, my former students stick their heads into my office just to say "hello" or to discuss some problem they are having.) I let each new class know that I do, after all, have knowledge that they need, and that only if they reach out and try hard to possess that knowledge for themselves will they actually grasp it. If I just pour it in, it will flow right on out again; they have to want it and work for it in order to keep it.

In teaching the "four skills," as much as possible I move through reception to production (i.e., from listening to speaking, from reading to writing, and so forth), a procedure we in the field of ESL are trained to follow at all times. Integration of skills is also of paramount importance. It is not fair to students to concentrate, for example, only on their written expression or their reading comprehension, and to ignore their oral comprehension and intelligibility. We can't wait for them to take a speech course to correct their pronunciation or to improve their lecture-listening skills. Applied linguistics and ESL prepare their practitioners for a holistic approach to teaching, an ideal to which I have tried to be true since my first

years as a teacher.

International students' intelligibility in interview situations is a serious concern. They need drama classes that would require students to practice speaking, memorizing, and being interviewed, in addition to their learning to perform in public with verbal clarity. Most of the skills used "on stage" are in fact no different from those required for a presentation in the corporate board room! The reality is that nearly all human beings have identical "voice boxes" and other speech equipment. It's simply that we haven't exercised certain muscles in the production of particular sounds that do not exist in our native languages. Consequently, even though I am not a "speech" teacher, I am not afraid to correct someone's diction or to play a listening game now and then.

Skills integration runs counter to some of our bureaucratic structures in adult and higher education, and we need to "change our ways" accordingly. While I was teaching for an English department and was supposed to teach only writing, I was the crypto-reader of that department. Now that I am part of a "reading" department, I teach more writing than I ever did before! It is a joy to assign "whole books," real literature, and writing—in my reading classes. I am a firm believer in having language minority students do a great deal of reading in order for them to learn how to write.

I have long advocated paired courses and content-based instruction for ESL students; CUNY, with other institutions of higher education throughout the country, is now at last catching up with the field in this area. I have also been an advocate for one-to-one tutoring of ESL/ESD (English as a Second Dialect) students, and I instituted this practice at Baruch College when I coordinated the summer pre-freshman programs (all skills except math), as well as when I was acting ESL supervisor for the Department of English. The CUNY language minority handbook that I edited, *Into the Academic Mainstream: Guidelines for Teaching Language Minority Students*, which was born from my sociolinguistic taxonomy of ESL/ESD students, advocates many of these practices.*

My great joy is to write letters of recommendation for students who want to go on to graduate school after they finally finish college. My greater joy is to get cards from former students apprising me of their status and coming back to my freshmen classes to give pep talks in which they tell freshmen that they, too, were sitting at those desks only a few years ago. My greatest joy is to have former graduate students become my colleagues and teach by my side. All these students, both undergraduate and graduate, have gotten the message. The more one gives of oneself to one's students, the more one receives.

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*Editor's note: See the following article in this issue.

A Sociolinguistic Typology of Learners of English as a Second Language: What Colleges Need to Know about Their International Students

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This article is the product of thirty years' experience teaching ESOL (English to Speakers of Other Languages), or more familiarly, ESL (English as a Second Language) and EFL (English as a Foreign Language). It comes from a college linguistics and ESL professor who is herself a non-native speaker of English. It is also a response to numerous requests from the author's City University of New York colleagues for guidance to benefit students who, despite their having been declared linguistically "qualified" to take college-level courses, still seem to have difficulty understanding, speaking, reading, and/or writing English. The article is addressed not only to urban university faculty, but to all college personnel, including counselors and administrators, who are in a position to affect the careers of international students. And it is addressed to the personnel of all colleges, since many immigrants leave the big urban centers as soon as they are economically able and head for suburban and other smaller, quieter locations. Finally, the article is addressed to this wider college audience because it is a reality of educational life today that many colleges recruit international students vigorously, since they can no longer afford to keep their doors open without such students' tuition.

The heart of the article is a typology of college students in a series of linguistic categories, ranging from, at one extreme, American-born ethnic-minority native speakers of English, to foreign-born non-English speakers who are illiterate in their native language at the other extreme. This categorization of college students is intended to help faculty and others understand who these students are **linguistically** so that they can discern and provide solutions to those students' **language-rooted** academic difficulties.

It has been documented by Cummins that a second-language learner takes anywhere from five to ten years to master academic English. It is obvious that non-native speakers of English cannot wait that long to begin their academic courses once they have been accepted into college. Scholars are also now acknowledging that language and content learning are simultaneous processes and that there is no such thing as a rubicon of linguistic competence after which one can take courses other than ESL.

We need to recognize further that ESL and certain other students' language needs fall into distinct, and in most cases radically different, categories. They do not all need remediation even when their English is deficient. Furthermore, learning English as a second or additional language should be viewed like any other foreign-language-learning process. Ultimately, to be sure, all international students require English for Academic Purposes (EAP), a skill course that most colleges disguise as "freshman English" and require of almost everyone—natives and non-natives alike.[1] What we must also realize, however, is that the road to mastery of EAP takes very different routes depending on background. Therefore, teachers with a linguistic mix of students in their classrooms cannot assume that each such student will have the same needs, learn at the same pace, and progress in the same ways. Teachers, in other words, need to have a sense of the linguistic spectrum over which their students range.

Keeping in mind that borderline configurations abound and that no two students are identical, we encounter six principal sociolinguistic categories of ESL/ESD (English as a Second Dialect) students in major urban colleges[2]:

1. Native speakers who are also bilingual/bidialectal. For the most part, they speak their parents' native tongue or use Black English Vernacular (BEV) at home and with their peers. They speak English with native proficiency and pronunciation because they were born and raised in the U.S. and in a variety of ethnocultural contexts. They are intelligent and street smart but have had poor high school preparation. Among other things, they have not been taught study skills. Many of them can be helped by developmental skills instruction—mainly reading and writing courses, study skills tutorials, and note-taking seminars—but instruction in EAP is their principal and unvarying need.

2. Close-to-native speakers come from various ethnic backgrounds, and some are not only bilingual but bi- or tri-dialectal. These students were brought to this country in infancy or at a very early age, and therefore they possess oral English fluency of near-native calibre. They usually come from homes where the parents speak very little or no English, and so they speak their native language at home; in urban contexts they speak BEV with their peers. (The BEV use occurs regardless of the students' own ethnic background, since they have been raised in the predominantly African-American environment of big-city public school systems.) They, too, for the most part, need EAP, in addition to other types of study-skills instruction and support.

3. Foreign-educated adults with some EFL are usually graduates of their native land's secondary (and sometimes higher) education system, and they are frequently quite well read in their own language. Of these English-as-a-Foreign-Language speakers, some stay in the U.S. briefly and study as international students, then return to their homelands with at least a college degree if not also a Master's. These adults are commonly professionals or aspiring professionals. Although such students have a good knowledge of English grammar and good reading comprehension, since they took EFL in their countries and are sometimes fully literate in English, their oral communication skills are usually poor. Their speech is sometimes unintelligible, and they often cannot understand rapid oral discourse. As a consequence, they sometimes fail their lecture courses, a source of great embarrassment and anger to them. They are the "traditional foreign" students who, despite appearances, do not need remedial or immersion ESL courses. They are mainly in need of speech courses and a strong buddy-tutorial system.

4. Foreign-educated adults with no EFL. There are actually two distinct age groups in this category—mature adults and new high school graduates, but though their respective needs differ somewhat, their abilities and frustrations are similar.

Foreign-educated mature adults with no EFL (ESL) have virtually no knowledge of English from any other source, in most instances due to their immigrant or refugee status. In many cases they have come here as a result of political or economic pressure and did not have the leisure time or opportunity to prepare for their new country's linguistic demands. Unlike the previous group (Category 3), these students always stay here and, as older adults, they are the ones who have difficulty with most college courses. Even if they eventually pass the minimal competency reading and writing courses, they still remain EAP crippled and need more English language instruction. Consequently, they spend an inordinate amount of time trying to survive in content area courses. They feel extremely isolated and stick out like silent sore thumbs. Immersion ESL instruction is a must for this group which can also eventually derive enormous profit from **sheltered**, **paired**, and **bridge** courses.[3] They have great potential, but they need good counseling and a gentle hand in class, lest emotional bruises impede their progress.

Foreign-educated, new high school graduates with no EFL (ESL) is a group of immigrants who have either immigrated with their families or have come here alone as refugees, having lost their families or left them behind. They have had some high school education in their native countries but have never studied EFL there. In high school in this country, they were offered English language instruction of varying intensity while attending bilingual classes in their native language so that they would not be kept behind in content courses. There is almost no academic support from parents in this category because the parents themselves are not educated, though they have a strong desire to make education possible for their children. These students graduate from high school with many gaps, both in English and in other subjects. They have hardly had time to become acculturated, let alone feel comfortable with English, before having to graduate from the warm bosom of their high school bilingual/ESL programs and be thrust into a less supportive, yet more demanding, college atmosphere. As a consequence, these students need a great deal of ESL instruction and some sheltered or paired courses, coupled with a lot of individual attention. They are fragile and frustrated.

5. Foreign-born speakers with limited schooling[4] are, interestingly, neither natives nor non-natives; that is they do not use their native tongue well because they came here too young to have received enough schooling in their home country, but they do not speak English well either because they came after childhood. They may have experienced bilingual education classes in high school but did not have time to be mainstreamed because of their age: they simply got too old and had to graduate, or they may have earned a GED at a later date. When they arrived here, in early or middle adolescence, they were also too old to acquire English with near-native proficiency. Since they speak neither language well, their errors are often fossilized, making the unlearning of faulty structures difficult. In other words, unlike Category 2 students (close-to-native speakers), these students are not truly bilingual. At home they speak both their native language and English in a broken fashion, even though their parents may have no English at all. Their speech is usually non-standard in both languages. These students need ESL and developmental English, leading eventually to EAP. They also need counseling and a good peer support system.

6. Foreign-born, not literate speakers are almost always mature adults, immigrants or refugees, with neither native language literacy nor any knowledge of English. They are some of the "boat people" of yesterday and others who have escaped from oppressive regimes and who continue coming here today. This category's needs are both simple and massive. They require basic literacy in their own languages as well as immersion English language classes, programs that many of our community colleges and continuing studies programs can provide. Failing that, however, they should probably spend some time at a language institute before enrolling in college. The basic problem, in addition to their native language illiteracy, is a very high level of first-language interference in the learning of a second language at an adult age.

The CUNY handbook introduction concludes with the following observation:

> These are challenging times for all colleges and universities. Yet once we divest ourselves of the notion that ESL and college-level English are sequential courses of study that must never be allowed to commingle, our diverse student body can present us with a golden opportunity to integrate their rich linguistic and cultural backgrounds into our classes. Multiculturalism is an asset, not a liability, a fact to which most urban educators bear ready witness (Cochran 3).

This statement reflects the overwhelming consensus of the ESL profession in 1992, and still today, five years later, that competence in ESL and EAP cannot be prerequisites for college-level study. Language learning and content learning are simultaneous processes, and there is simply no rubicon that ESL students pass after which they cease to be ESL students. This is an eminently correct conviction, as far as it goes.

But the statement also leaves unstated a parallel truth, namely, that the content sophistication which FSL students are capable of absorbing varies with their linguistic maturity—both in English and in their native languages—and that this linguistic variation can span an enormous distance. This article has endeavored to elucidate some of the key structural nodes along that linguistic span. Language learning and content learning are indeed simultaneous processes, and thus many ESL/ESD students (Categories 1 and 2 above) are capable of immediate college-level work without any additional support beyond "freshman English" (which is itself training in EAP) and at most, in some cases, a semester of elemental writing. On the other hand, some ESL students (Categories 5 and 6) need massive, English immersion courses before they can tackle college work. That is to say, their content learning—while real and on-going—must temporarily be restricted to the everyday speech and writing skills of basic ESL, lest they be initially overwhelmed by the artificial complexities of EAP reading and writing. Finally, there are ESL students in the middle of this range (Categories 3 and 4) —between the two extremes—who, while they certainly must be allowed to enroll in content courses, and while they do not need remedial or immersion ESL (contrary to

the opinions of many content course faculty), do need significant support from tutorials, speech instruction, and sheltered, paired, and bridge courses.

In short, it is not enough to break down institutional prohibitions against enrolling ESL students in "regular" college-credit courses. That barrier must indeed be breached. But we must also recognize that the precise way in which the ESLer begins regular college work must be nuanced by the recognition of where he or she stands on a long and variegated continuum. To fail to recognize these differences among ESL students is no less an error than the unenlightened refusal to allow most of them to register for college-credit courses while they are still in ESL.

Notes

1. EAP is also known as Standard Written American English (SWAE). As J. Pierpont observes in her *Second Language Students in the Writing Class: A Manual for Instructors* (Cornell University, Ithaca, NY, 1991, p. 7). "There are no 'native speakers' of this brand of English; it doesn't come naturally and is generally not spoken—as is implied by its name. This is the culturally contrived dialect we expect all students in writing courses to acquire, and they come to us more or less versed in its requirements."

2. Defining and analyzing the sociolinguistic categories of students entering an urban university are a doctoral dissertation begging to be researched and written. The following analysis is based simply on teacher observation and is therefore "anecdotal," but what matters in this case is descriptive conformity with teachers' experience. It should be noted that William A. Stewart, of the CUNY Graduate School's Program in Linguistics, has developed a similar typology for students of English as a Second Dialect (ESD).

3. Sheltered course: an academic course designed exclusively for ESL students, taught either by an ESL teacher with an additional content specialty or by a subject area teacher trained in ESL techniques.

Paired courses (also called "linked" or "adjunct" courses): two courses co-taught by an ESL and a subject area teacher. The ESL course focuses on language development, but presents readings, vocabulary, and themes that will be dealt with in the subject area course. The latter course focuses on academic content, but incorporates "language across the curriculum" methodologies that will support students' language skills and encourage the active use of second language knowledge.

Bridge course: a course for ESL students that is designed to prepare them to take, and is a prerequisite for, a specific subject area course. A bridge course commonly uses readings and introduces vocabulary and themes that will subsequently be covered in detail in the subject area course for which it lays the groundwork.

4. This and the following category comprise ESL students for whom there is some debate among ESL specialists about the best pedagogical approach. Some teachers feel that Category 5 & 6 students initially learn best in an intensive language immersion environment. Others insist that even uneducated, older beginners suffering from overpowering first language interference (Category 6) and learners with a great deal of error fossilization (Category 5) can profit from simultaneous language and content instruction.

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Savoring the Individual:
Goals in the Education of Language Teachers

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Introduction

The process of educating language teachers often resembles a cloning exercise in which student-teachers observe and attempt to imitate more experienced teachers. Neither the teacher-educator nor the student-teacher may actually think of the process in precisely this way, but the reality is that this mentor-based training model allows for little individual expression and creativity. Various other approaches can make the preparation of student teachers a more humanistic, creative, and reflective endeavor—one that inculcates useful classroom procedures while still allowing the personality of the student-teacher to shine through. How to provide for such self-expression in the education of language teachers is the concern of this paper.

Despite their often fervent commitment to particular theories and practices of pedagogy, teacher education curricula differ widely. From program to program, little consensus exists about what should be taught and how. Every program, whether pre-service or in-service, goes about the process in a different way. The prevailing models derive from in-service contexts in which teachers undergo on-the-job "professional development," a fact that may partially explain the enormous variety of principles and methodologies that are presented in the various institutions.

This paper addresses the pre-service situation, but both types of programs share a number of important features. Most obvious of these is that student-teachers, neophyte educators, look to their professors/supervisors for ways to meet goals. Nothing could be more natural than this age-old expectation. Unfortunately, the students' hope is mirrored in their instructors' unconscious response. All too often, the supervisors allow, even encourage their student-teachers to be receptive vessels into which the "all-knowing" mentor pours his or her pedagogical expertise and experience. As a result, student-teachers learn to teach in exactly the same ways that their mentors teach without developing their own particular talents. A decade ago, Jerry G. Gebhard voiced concern about this mentor model: "It seems . . . that many second language teacher educators limit their approach to supervision and their choice of supervisory behaviors. Supervision under such conditions can restrict or, in the case of very directive supervision, can even retard teachers' progress in assuming the responsibilities for their own teaching and in developing their talents as professional teachers" (1984: 512).

More recently, Diane Larsen-Freeman expressed the same concern in even stronger language:

> If one characterizes a teaching method as a behavioral prescription, then one must view teaching as the implementation of such behavior. It is easy to see why such a perception led researchers to become exasperated with teachers who failed to follow the methodologicalprescriptions the comparative methods studies were designed to test. However, such "uncooperative" behavior on the part of teachers was a big clue that a view of teaching which was the mere enactment of trainable behaviors was fallacious (1993: 6).

The mentor model, in other words, usually works itself out in the following manner: in fulfillment of student-teachers' (tacit) expectations, language teacher-educators tend to view their own role as that of pedagogical problem-solvers. This is as natural a pitfall as was their student teachers' looking to their professors for all the answers. But professors are paid to know better: the result is usually that student-teachers rely so heavily on their mentors for pedagogical solutions that they lose the value of discovering what works for them as individuals. As this dependence builds over time, student-teachers

sacrifice their own identities and evolve into pedagogical reincarnations of their mentors. Sometimes, this sort of pedagogical replication extends beyond the relationship between the individual educator and student-teacher. A few teacher education programs have so codified their training process that all their teacher-graduates exhibit similar classroom behaviors. To call the graduates of such programs "clones" is not at all inaccurate. In a meeting of teacher educators from various disciplines, a colleague once praised a particular teaching institution by stating, "You can always tell an 'X' teacher. They know exactly what to do in the classroom. They're always in charge." In this perception, the uniformity of those "X" teachers was a plus.

Certainly, from an administrative point of view, not having to deal with the individual variable in teaching is a lulling temptation. It is easier to run a program when teachers use standard procedures predictably and uniformly. But predictability in teaching may stymie creative freedom. John Fanselow's students will always remember his insistence upon this vital liberty to innovate, arguing that we will never know the consequences of trying new ideas in the preparation of teachers if we keep doing the same things over and over again (1983).

Beyond the "Traditional" Teacher Education Paradigm. The principle function of a teacher education program in our view is not to teach student-teachers how to teach in one particular way. Such a commitment presumes that a single, "best" teaching method or family of methods exists that can be applied to all teachers and students in all pedagogical situations. In reality there are numerous ways to teach—ways that allow student-teachers to bring their own unique personalities, along with their students' personalities, into play. Rather, our purpose in educating teachers is to sensitize them to various teaching/learning alternatives. Choices from among these alternatives are made by the student-teachers themselves, in consideration of the variables inherent in their teaching assignments and in light of their own preferences and of the ways in which they have integrated pedagogical theory and practice in their own minds. In this understanding of the process, what might be acceptable pedagogy in a given context for an individual student-teacher may not work at all in another context with a different student-teacher. In effect, the purpose of a teacher education program in this view is to stimulate and to provide contexts within which student-teachers can **teach themselves how to teach.**

This is not to say that instruction in pedagogical theory is undesirable, for pedagogical theory is simply the thinking which underlies and directs the action of teaching (Donald Freeman, quoted in Larsen-Freeman 1993: 6). Nor are we saying that a theory can put together all the teaching methods currently in vogue and apply them in sequence without regard for the principles upon which they are based, for the method's assumptions sometimes contradict each other (Larsen-Freeman 1993: 2). This is not to deny that a particular method in a specific situation may be superior to others, for to say that different methods are best for different teachers and teaching contexts is precisely to say that for any single such context, a "best" method may exist (Prabhu 163). We do not even deny that "training" (a strategy of direct intervention that focuses on specific aspects of a student-teacher's presentation [Freeman 1989: 39]) may not be called for at times. We do think that the proper function of a teacher education program—rather than to inculcate a single set of allegedly superior techniques—is to provide an environment within which all of these elements may be experienced, debated, weighed, and tested, so that student-teachers can begin to develop for themselves a "personal conceptualization of how their teaching leads to desired learning" (Prabhu 172). The teacher education program, in a sense, simply starts them off on a process of experimentation and critical synthesis that continues for the rest of their teaching lives.

Perhaps the most alarming feature of the mentor or "clone" approach is that teacher training tends to take the form of a series of immediate fixes and gimmicks. As a result, the classroom performance of trainees lacks any overarching, cohesive philosophy. They quickly lose themselves in a can't-see-the-forest-for-the-trees terrain. Freeman's view that the focus of teacher education needs to shift from immediate needs to longer-term concerns supports just such an overarching understanding of pedagogy. N. S. Prabhu states with his customary care the problem that is created when one focuses on practice to the exclusion of philosophy:

> Language instruction that attempts to cater directly to social objectives, learning needs, target needs, learners' wants, teachers' preferences, learning styles, teaching constraints, and attitudes all round can end up as a mere assemblage of hard-found pieces of content and procedure—a formula that manages, with difficulty, to satisfy multiple criteria and therefore cannot afford to let itself be tampered with. What sets out to be a widening of attention to varied educational considerations can thus end up as an abridgment of choice and flexibility in the practice of pedagogy. In avoiding adherence to a single method, one will have arrived instead at a single, fixed, teaching package (165).

The Purview of this Paper. The present paper is not primarily an attempt to justify less constrictive, more individually focused second-language-teacher-education programs. Those arguments have already been eloquently made by others, and they have their adherents (and their detractors).[1] Nor is it meant to serve as a report on the actual Master's program where many of this paper's ideas were tested, and in some instances developed, at Hunter College's MA-in-TESOL program in New York City. It does attempt to give practical assistance to those who have already opted for this sort of individual, student-centered approach and are actively designing or redesigning a pre-service teacher education program of their own. It seeks to provide a pragmatic model for such a program, presenting an overall view of that model here, in this first section of the paper, and discussing each portion of the model in greater detail in the parts to follow.

Six Goals for Teacher Education. In an effort to make teacher education a creative and individual pursuit by student-teachers, we have delineated six general goals. They happen to form the acronym SILVER, an arrangement that may be of some small mnemonic usefulness, but far more importantly, we believe that they embody the kind of open, non-imitative, personally creative approach to language teaching this paper advocates. The six goals emphasize **self-expression** (S)—a teacher's primary means of inspiring others; **introspection** (I) or self-evaluation, whereby teachers inspire themselves; **lesson planning** (L)—the process by which a teacher prepares to teach; **variation** (V)—in classroom techniques and procedures; **empathy** (E)—with students; and **reflection** (R) or assessment in the company of one's peers.

1. SELF-EXPRESSION (S): *Student-teachers should express their own individuality in their teaching.* More than a decade ago, Lankton (234) and others (see Gebhard 1984: 509-512) observed that individuals, despite their perception of the world through all the senses, tend to favor one sense over others when processing information in a particular context. Correspondingly, individual teachers tend to prefer certain representational systems, verbal and non-verbal, over others. This is only one of many reasons why teaching (or at least good teaching) is fundamentally an act of self-expression. It is therefore vital for teacher-educators to encourage self-expression on the part of their student-teachers as a means of integrating their personalities into their teaching. Once this integration takes place in the classroom, other options become available. Student-teachers, having seen they can reveal themselves to students, having savored the experience of communicating their own individual syntheses of content, method, and personality, are emboldened to try out other, even more "creative" techniques that draw on other senses (drama, mime, music, film, video, and the graphic arts). Learners, likewise, sensing the freedom of self-expression that characterizes their teachers, are apt to "catch the spirit," allowing it to penetrate the unconscious barriers they have set up to their own language learning. The process is the polar opposite of "cloning"; in this—as in certain other contexts—"inspiration" is a far more accurate description of the teaching/learning event that takes place.

2. INTROSPECTION (I): *Student-teachers need to be introspective about their classroom procedures.* Introspection or self-evaluation—the constant questioning of one's own goals, objectives, and methods—enormously

tion or self-evaluation—the constant questioning of one's own goals, objectives, and methods—enormously enhances teachers' work and indeed their investment in teaching. Honest introspection frees teachers from stagnation and defensiveness and gives them the drive to improve their own performance. Nunan (1988) advocates self-analysis and self-evaluation to further professional development, and Carroll (in Pennington & Young 639-640) specifies five major components of the process: (1) forms, (2) self-reports, (3) self-study materials, (4) observations of colleagues' teaching, and (5) videotaped/audiotaped records. According to Carroll, self-rating procedures in particular yield a great deal of useful information about a teacher's performance. Such information can be difficult to quantify and describe. In fact, "the more objective the evaluation is, the less likely it is to assess learning of the desired quality, and vice versa" (Prabhu 170). Nevertheless, despite its slipperiness, self-evaluation is indispensable to good teaching and has the programmatic advantage of inspiring a wide range of post-mortem analyses from student teachers.

3. LESSON PLANNING (L): *It is important for student-teachers to plan their classroom learning activities.* Foremost among the preparation tasks that an effective teacher completes when designing a lesson is the selection of learning materials. Yet selection of materials involves far more than the mere adoption of a list of textbooks and handouts. Proper selection of materials forces student-teachers to learn comprehensive lesson planning, because it makes them aware of the various foci of instruction: *form* (the grammatical and lexical system), *function* (the social intentions of users of the language), and *content* (the information carried by these formal and functional elements). Whether one is teaching from a grammatical, a functional, or a content-based syllabus, choices have to be made about what is to be "isolated" for presentation. Once these "isolates," which comprise the instructional goals, are specified, models relevant to the students' needs can be established. Student-teachers also need to make decisions about how the materials they have chosen are to be used in the classroom. They do this by specifying group procedures and time allocations that exploit their materials as fully as possible. Opportunities for the expression of student problems and responses should be built-in so that disruptive surprises do not cause the lesson itself to be truncated. Finally, student-teachers need to be encouraged to view every aspect of their planned instruction from a learner's point of view, else they will never be confident that their teaching will be responsive to their students' learning needs.

4. VARIATION (V): *It is vital that student-teachers vary their teaching styles,* their (constantly expanding, one hopes) "repertoire" of classroom techniques and procedures. All teachers possess a certain "style" that they either nurture or fall into. Teaching style is associated most often with the roles the instructor plays: authority, caretaker, counselor, guide, director, manager, and so on. Student-teachers need to remember that the best classroom style is not any single role *per se*. Instead, it is the ability to assume various roles according to the perceived needs of individual students, the dynamics of the group, a particular set of class activities, and the genre of materials being used. Such role variation, although essential to avoid boring the students, risks fragmenting the lesson plan unproductively. Therefore, the roles a teacher plays still have to fit into an overall plan of instruction. They cannot be arbitrary, whimsical, or accidental if they are to be convincing.

A decade ago, John W. Oller, Jr., formulated his "episode hypothesis," featuring "episodic organization," the connectedness of events, ideas, intentions, and other elements of discourse. In essence, Oller proposed that productive second-language teaching embodies the same principles as good storytelling—clear motivations, a logical progression of events, variation of roles, and content that incorporates an engaging contrast or conflict. The logical aspect of episodic structuring in the classroom requires the student-teacher to learn to move in sequences that make pedagogical sense. These sequences may include considerations such as moving from reception to production tasks, from listening/reading to speaking/writing skills, from unmarked to marked morphology, simple to complex notions, known to unknown material, concrete to abstract reasoning, imitative to communicative language, and so forth.

When teachers re-invent and refresh their teaching style, students eagerly come to class wondering what will happen next, student-teachers need to learn not to depend on a single pedagogical *modus operandi* to make a class succeed (Fanselow 1987). They should be helped to avoid falling into the rut of doing only what has worked in the past and should learn to "do the unexpected" and not be afraid of failure. Likewise, a student-teacher needs to learn to be ready to abandon or quickly modify plans that go awry, thereby heeding Finocchiaro's admonition, "Have the courage to discard things that don't work" (3).

5. EMPATHY (E) with students: *Student-teachers ought to put themselves in the place of their students.* Putting themselves in their students' shoes essentially means that student-teachers come to regard learning as the real goal of teaching, a principle of subordinating teaching to learning that Caleb Gattegno imbues in The Silent Way's approach to language teaching (cf Oller 73). This empathy is not the obvious truism that it seems at first blush. By viewing classroom procedures in the context of student-defined performance goals (which specify what the student will be able to do with the targeted instruction), student-teachers can more accurately evaluate their effectiveness with their students. The ability to see tasks from the students' point of view makes teaching relevant to students' needs. Also involved here is the vicarious act of reaching out to students so that the teacher can understand and build upon students' interests and experiences, their varied linguistic, cultural, and ethnic riches. Student-teachers learn to see their students not as a monolithic mass, but as individuals with their own preferences, needs, experiences, and discrete learning styles. Above all, student-teachers learn to be conscious of the biases they themselves may unintentionally communicate—both verbally and non-verbally. They also learn to avoid topics that may be embarrassing or too sensitive for their students and to counter ageist, racist, and sexist prejudices in the various cultures represented in their classrooms (including their own!).

6. REFLECTION (R) with peers: *It is extremely helpful for student-teachers to reflect on and assess their own teaching by sharing their insights and perceptions with one another.* When student-teachers share their learning-in-progress with each other, the sum of their experiences always turns out to be greater than the individual parts. One way to ensure that such sharing takes place is to provide for pairs of student-teachers to work together when they plan, execute, and evaluate their own class activities. Yet, for such shared reflection to be effective, the peer teachers need to develop a sense of community and to seek each other's help actively. This sort of help is primarily useful when it is "formative" and non-judgmental, that is to say, when it is purely descriptive. At this early stage in a student-teacher's development, "evaluative," "summative" or "critical" feedback merely heightens anxiety.[2] The dynamics of this sort of sharing can be abetted by means of deliberate character-pairing of student-teachers: experienced with inexperienced, native-speaking with non-native-speaking, male with female, older with younger, introverted with extroverted, and so forth. Such premeditated pairing should also balance the skill-teaching preferences (listening, speaking, reading, and writing) of the student-teachers so that the individuals within the pairs complement each other in this aspect as well. Indeed, complementation is the principal virtue of co-teaching. But even in programs where the pairing of teachers is deemed inappropriate for some reason, collegial assessment among student-teachers of individual class activities is an essential component of a good teacher-education scheme.

Notes

1. Readers wishing to immerse themselves in the debate over how second-language teacher education programs should be designed might begin with the articles by Donald Freeman and Diane Larsen-Freeman listed in this paper's bibliography. The authors also highly recommend the N.S. Prabhu article cited. In a debate in which other proponents define their terms with glorious disregard for mutual consistency and sometimes even for clarity, Prabhu's precision, insight, and elegance are a delight.

2. Larsen-Freeman (1993: 3) disagrees—"It is thought that assessment of a formative and summative kind are both helpful. In fact, on-going informal assessment is seen as being integral to teaching, giving teachers the kind of information they need on which to base their moment-to-moment decisions." Later on in teachers' careers, critical peer feedback can be of help. But in the authors' experience, in a pre-service teacher education program, student-teachers are still too uncertain about their own teaching for peer criticism to do anything but demoralize them.

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Educational Technology

Welcome to a section of *The Ram's Horn* where adventurous colleagues describe their harnessing of various forms of electronic technology to integrate animated materials in the language classroom and in students' complementary work outside it. In this issue, Don McMillan and Suzanne Branciforte describe their creative uses of video to provide a multi-dimensional exposure to the French and Italian languages, respectively, including gestural communication ("body language"), background sounds and artistic imagery. Carefully regulating the amounts of language material so as not to overwhelm non-fluent students concerns both authors. McMillan and Branciforte recognize the motivation that video can provide to students as they plan performances. Video serves additionally as a diagnostic tool and "edutainment." The video documentation of students' performances allows them and their instructors to review and assess various forms of communicative and artistic achievement during the course.

If you are using a form of electronic technology in teaching or learning a world language and have research or interesting observations to report or muse on, please consider writing an article for *The Ram's Horn*. See the "Guidelines for Authors" section at the end of this issue for more information.

—Joel Goldfield
Editor, Educational Technology

Touché, Cyrano! Seducing Roxane on Film with Rassias Dramatization and Drills

by Don McMillan

A clever classroom pastiche of Cyrano de Bergerac has propelled my students into a Rassias adventure that leads them to the creation of their own costumed rendition of the balcony seduction scene. This *Touché, Cyrano!* project combines Rassias' methods for drilling, dramatization and definitions, and ultimately produces a student video which captures them in full theatrical splendor.

By patching together different devices gleaned from Rassias' teacher conferences and a pair of ALPs (Accelerated Language Programs) summer expeditions at Dartmouth College, I've found success with *Touché, Cyrano!* in all levels of French classes. A four-step sequence allows the students to develop the quadrangle of language skills. Close **reading** of the 10-verse scene generates a creative **writing** imitation, and contextually **listening** to the film clip sparks original **speaking**, as they mimic Cyrano.

The costumes and humor liberate the students and let free expression flow, while the 12-beat alexandrine verses, paired with the rhymed couplets, serve to mnemonically seal the passage in their memory. Long after the cassette is stored in my student video library, the "actors" recall their Pinocchio-nosed, Rapunzel-wigged satire, and can still offer up a response to Cyrano's six-million-centime question, "*Qu'est-ce qu'un baiser?*" ("How does one define a kiss?").

The teaching tool is the Gérard Depardieu film version of *Cyrano*, a splendid production easily found in the foreign film section of a large video store. Students relate well to Depardieu, thanks to his American films *Green Card* and *My Father the Hero*. In these cable "re-runs," however, he emanates barely a flicker of the brilliance he radiates in *Cyrano*, the modern masterpiece authentically set in seventeenth-century France. This film swept a number of *Césars* (French Oscars) in 1990.

Students of the 90s focus on quick, stop-and-start video clips, rather than drawn-out, droning films. Witness the success of MTV in mainstream teenage culture, and the snappy, cut-and-paste pace of *French in Action* in language pedagogy. So the 30-second balcony scene in *Cyrano* appeals to the short second-language attention span. During some of the multiple viewings it's best to frame the episode by showing the action before and after the scene, although the withholding of Roxane's response lets the suspense mount. Can Cyrano earn a *rencontre* with Roxane and whisk her away as the Prince does with Snow White? Or will his olfactory deformity doom him to solitary crooning?

Believe it or not, even some of the sophisticated students find the tale novel. On more than one occasion I've fielded the adolescent query, "Is this thing a spin-off of Steve Martin's movie *Roxanne*?" referring to the contemporary Hollywood spoof.

The video script corresponds to an Act III, scene x, exchange from the Edmond Rostand *Comédie Héroïque* reproduced below from page 207 of the 1989 *Presses Pocket* paperback edition. Roxane, perched in the darkness atop her balcony, begins the exchange by commanding the overly ambitious Christian to "Be quiet!" Unbeknownst to her, of course, the rose-tongued poet Cyrano hides in the bushes below delivering the rhyming verses for the tongue-twisted courter Christian:

Roxane

Taisez-vous!

Cyrano

Un baiser, mais à tout prendre, qu'est-ce?	2
Un serment fait d'un peu plus près, une promesse	3
Plus précise, un aveu qui veut se confirmer,	4
Un point rose qu'on met sur l'i du verbe aimer;	5
C'est un secret qui prend la bouche pour oreille,	6
Un instant d'infini qui fait un bruit d'abeille,	7

Une communion ayant un goût de fleur, 8
Une façon d'un peu se respirer le coeur, 9
Et d'un peu se goûter, au bord des lèvres, l'âme! 10

Now let's bring these 10 verses into the classroom. The four-step sequence below connects all the language skills. The listening, reading and writing elements all build up to the drills and finally the climactic videotaped skits in which the student actors speak the language.

Step 1: Listening. Dramatic Presentation: To kick off *Touché, Cyrano!*, I present the scene dramatically at the start of the week, à la John Rassias, starring as the shirt-shredding, chair-crashing, chalk-chewing professor. *Cyrano* lends itself to classroom stage drama thanks to the easily assembled costume: 1 long plastic nose, 1 feathered felt cap, 1 dangling black cape, all within reach of the drama teacher's closet or my children's playroom.

Roxane, chosen from the studio audience before class, stands atop a desk, a blond wig or yellow mop plopped on her head, soaking in the poetry. Later we'll move to a better balcony, inside or out, where a small crowd of stargazers will assemble to witness the filming of the student version.

Video Viewing: Next comes an exclusive classroom screening of the Depardieu video, where the students see the real actors at work. The verses, already crudely introduced by the teacher, begin to sink in as the rhyme and beat act as mnemonic cement. Just as our nursery rhymes and teenage tunes have preserved themselves in our own minds, the rhythmic couplets will lock themselves in the students' memory banks, especially since they're delivered in a full, costumed context. Once the first syllables of a verse push the initial dominoes, the students can stay with the line through the middle beats, then allow the anticipated rhyme to tug them through to the twelfth sound. The natural *enchantement* of the poetry rolls the entire line into a single phonetic package, much like a Rassias drill phrase becomes a single, linked verbal entity. Plus, there are plenty of cognates in the passage.

An interesting sidebar moral which comes out of the viewing is the futility of translation, especially when dealing with metered poetry. Rhyme is abandoned quite often, as is meter. *Un instant d'infini qui fait un bruit d'abeille* degenerates to "Eternity in the instant the bee sips" in the film's subtitles.

Step 2: Reading. Now that they've watched and heard contrived and authentic interpretations of the balcony scene, the students are ready to slide over to the written word. Literature classes can delve into an *explication de texte*. Before approaching the passage, I arm them with a vocabulary list as well as a definition of an alexandrine as a verse composed of twelve syllables. I point out with particular care the *faux pas* trap laid by the *mot clef* (key word) itself, *"baiser,"* whose connotation has evolved over the centuries from an innocent kiss to an act of more, shall we say, consummate physical fulfillment . . .

Step 3: Writing. Now that they have received the listening and reading input, it's time for the students to generate the output: they create their own written and oral work, pastiche style. Each student manufactures his or her own definition of *un baiser*, honoring the 12-beat alexandrine verse. Here it's helpful and humorous to show the scene in which Cyrano counts the twelve beats on his fingers to demonstrate how difficult it is to finger through the self-imposed poetic obstacle course. Since quality and not quantity is the goal here, I'd suggest that beginners hammer out only one or two definitions for homework. Advanced students can pen more verses and follow the more complex rules governing the mute "e." With a touch of ingenuity, a nifty fountain pen can be made from the feather which will later be plopped into a felt hat for filming.

Since peer inspiration is a key to this project, I distribute a photocopy of the student verses after they polish up their rough drafts. They take turns reading them aloud as the clandestine author struggles to maintain his or her anonymity. Next a "Greatest Hits" verse list is created, then finally a 10-line adapta-

tion which serves as the official script both for drilling and filming. Keep a couple of the original verses in the final script for the sake of authenticity and for the oral drills, as you can target some key verbs in the verses.

Step 4: Speaking. Drills. Now everything comes together, and the class is ready to do the real thing: *parler français!* First up are the drills, delivered in classic Voice-Snap-Point-Look Rassias fashion.

To start, the students simply repeat a line or two. You can break each line in half and use backward build-up to present the second half of the verse, and then the entire line. Since they've already seen, heard, read and written the verses, even elementary students find confidence in reproducing them. And remember that the beat, rhythm, measure and *enchaînement* within the verses will facilitate the drilling.

Next comes progressive substitution: students are fed only one half of a line but give back the entire verse. By maintaining verses 4-7 of the original extract in your final script, you can easily construct a set of effective transformation drills around the irregular present tense forms of *vouloir, mettre, prendre* and *faire*. Students enjoy twisting around verse 5, for example:

Un point rose qu'on met sur l'i du verbe aimer.

To initiate the drill, the teacher grasps *un point rose*, perhaps a ping-pong ball painted with pink ink, or a circle cut from pink construction paper. With the command *je*, the teacher tapes the ball on top of the word **aimer**, which has waited topless on the blackboard. Then different subject pronouns are thrown in so the students work the entire range *je mets, tu mets, elle met*, etc. The *un point rose* can also be substituted, so that the different props can be physically plopped on top of the "i" of aimer, like *le nez, le chapeau, la perruque* or, more abstractly, *le coeur, le baiser, le noeud*.

Step 5: Ready, Set, Action! The grand finale of the *Cyrano* project arrives with the long-awaited *tournage* of the student film. Costumes are crucial, and cue cards, optional. Of course, Cyrano can always hide under the balcony and whisper verses for Christian, the other suitor, to deliver. Visual clues can be provided somewhere, as in a Rassias Method "Micrologue." Verse 7 lends itself to a mnemonic drawing of a bee preceded by the mathematical symbol for infinity to make a pictorial, *"Un instant d'infini qui fait un bruit d'abeille."*

After each feather-capped flirtation, Roxane can choose from a menu of replies, awarding conquest points with commands of *"Monte tout de suite, mon amour"* and *"Je descends alors, cher mec"* or announcing wholehearted rejection with a simple *"Va-t'en, gros nez."* A middle-of-the-road *"Encore des vers, s'il te plaît?"* leads nicely into a subsequent assignment in which students write the follow-up verses.

Another clever option for Roxane is to adopt an earlier reply from scene vii: *"Oui, je tremble, et je pleure, et je t'aime, et suis tienne!"* The verse exclaims that Cyrano's poetry has cast its spell quite magnificently. The phrase conveniently converts to a first-year drill for regular -er verbs. For more advanced groups, it ushers in a discussion of the *tutoiement* vs. *vouvoiement* nuances, as Cyrano has managed to convert the initial *"Taisez-vous"* to the more delectable *"je t'aime"* in a matter of *quelques secondes*. The final *"Monte tout de suite"* and *"Va-t'en"* replies, coupled with the original *"Taisez-vous"* command, also sandwich the scene with transforming second-person imperatives.

Although the actors will ask for a private screening first, including some peeks at the messy cuts that patch together "The Making of Cyrano" backstage bloopers video, another class ought to receive an invitation to the official screening. It's healthy and humbling to remind ourselves how much students learn from **each other**, so the costumed stars, who after a week or so of practice have delivered their lines with polished clarity on screen, stand up as role models for the others to emulate.

This final class can capture the production in dynamic Rassias fashion. The kids do it all, have fun in the process, and show that they can speak the language. They've heard poetry roll of the lips of Depardieu, read some classic verses themselves, written their own poetry—and spoken French in front of an audience with a feather sticking out of their cap. *Touché!*

The Candid Camera:
Using Video in Foreign Language Teaching[1]
by Suzanne Branciforte
University of Genoa (Italy)

The "candid camera," as those of us who remember the popular television program recognize, is the one that offers a view into a world which is not usually ours to see. This view appeals to our human, voyeuristic nature. In the world of foreign language teaching, we often approximate reality, often a different reality than the one in which we are living. Linguistically and culturally we approximate another world: we do total immersion, we contextualize, we bring in visual and aural stimuli that aid us in our quest to recreate a world which is not here where we are.

The most obvious way to escape our current reality, as film devotees are quick to acknowledge, is through film. Enter a dark movie house, leave behind your own reality and enter a new one. A discussion of actual and alternate realities could lead to a discussion of virtual reality, a direction in which our technology is surely leading us, and a medium that is perfectly suited to the teaching of foreign languages. But for the moment, when we try to acquaint our students with a culture and a language that is not their own, film can provide easy access and fertile ground.

A disclaimer: although the approach I am about to describe has much in common with neorealist philosophy, I am not claiming that our pedagogical videos have to be *Bicycle Thief*! In a discussion of the application of video to teaching foreign languages, I think it is appropriate to compare the neorealist ethos to our goals in teaching language with film, but we must differentiate neorealism from pedagogical videos. As neorealist directors focused on "slice of life" filmmaking, so too should our candid camera portray a "realistic" view. This is our ***obiettivo*** (and I love this word and its multiple meanings), our goal, our *objective*, but also our *lens*; it is how we see the world.

The "candid camera" approach, like neorealism, tries to find the drama in everyday situations, to use language that seems natural and unscripted, to show things, as Rossellini said, "as they are."[2] It is not a pretentious claim. Rather, I would emphasize that these very qualities appeal to our voyeuristic nature. Of course, as language instructors, we do want to have some control over that aspect of things so that the pedagogical application is more suited to our needs in driving home certain points that are near and dear to us, like the partitive or the conditional.

There are many ways to use video in the classroom, and many kinds of video material we can use. I have identified four types of video:

1) feature-length, commercially made films;
2) authentic video material, from television news programs to other types of television programs, from soap operas to talk shows;
3) homemade video (get out your camcorder!);
4) prepared video programs for pedagogical use.

For years we have been showing our students feature-length films. This is a good way to sustain their contact (usually about two hours) with the language and culture. Of course, for beginning students we most often use subtitled films; it would be unrealistic to expect them to sit through two hours of unintelligible babble and actually glean something from it. But feature-length films, while extremely useful for what they offer us culturally, are the least useful of the video products in teaching language. They may be used to supplement what we do in the classroom, but their use should be restricted to out-of-class time, either by having them available on reserve for students to view at their own convenience or by scheduling "after hours" viewings for groups of students.

A more useful, in-class tool can be videotaped television programs. Many nations now broadcast daily news programs to the U.S. which are picked up by cable companies across the country. In my own

Italian program at Holy Cross College, in the second year of the language (third and fourth semesters), my students viewed the RAI (Radiotelevisione Italiana national television) news daily and gave an oral report to the class on the major news stories at the start of each class. Depending on one's technological support services (and this may be limited to your own VCR which you operate only with difficulty!), one can obtain copies of recent programs to review with students in class. The methods for doing so are described below; for just as we learn to operate our hardware with owner's manuals, so too do we need a "how-to" guide to familiarize ourselves with techniques that aid the application of video in the foreign language classroom.

Access to technology is, of course, an integral part of any discussion of using video in class. It is rare now that someone has no access to a VCR-television combination, either at home or in school. We are finding at the college level, aside from the wide array of underused technology available to us on campus, that a majority of students now have this technology in their dorm rooms. Clearly, access exceeds application. Our students are, and will continue to be, technology-literate; their familiarity with computer use, World-Wide Web and Netscape capabilities is remarkable; they operate the tools available to them with great facility!

My own work with video in the classroom began when I acquired my first videocamera six years ago. Because I was living in Italy at the time, but preparing to return to the States to a position where I would be teaching Italian, I began to record all of the wonderful things I knew I would want to share with my students "back home"—from sunsets over the Arno to dinner parties with Italian friends, from how a cappuccino is really made in an Italian bar, to getting on the bus.

I integrated my first homemade video into the Elementary Italian curriculum in 1990. It became a regular feature: after the quiz on Friday, the last twenty minutes of class were dedicated to "*il filmino*." The reactions were so positive, the anticipation of "*il filmino*" so high, and the benefits so visible and audible, that when my students learned I would be returning to Italy for research in the summer, they asked me if I were going to produce another video. I had not considered making a new "*filmino*" (the old one was working so well!). But I took inspiration from their enthusiasm and designed a "sequel" which I called, "*A casa con gli Italiani*" ("At home with the Italians") and which my students variously dubbed "The Return of Filmino," "Son of Filmino" and "Filmino: Part deux" [sic]. Because it focused more on subtle cultural issues and contained extensive dialogue, I integrated it into the second year (third and fourth semesters) of language. So I had a successful video program fully integrated into the Italian language curriculum, beginning with the first week of classes at the introductory level, and continuing through the end of the fourth semester.

With homemade video, the possibilities, of course, are endless. One can invent any number of themes around which to organize video segments, and if equipped with a good hand-held videocamera (a camcorder will do!) and a steady hand, one can produce hours of extremely useful, vital classroom material.

However, I realize that many of us don't get to go abroad as often as we would like; and when we do, we don't always want to have our faces on the other side of the lens. In the final category—prepared video programs for pedagogical use—there are several criteria which might guide our selection. Basically, we look for a product that captures the sights and sounds of the target culture while presenting some vitally useful cultural and linguistic material.

But when we view a video for use in the classroom, what are we looking for or at? What are the essential components? Quite simply, there are visual and aural components. The visual should contain some principal action (a scene, an exchange, some sort of plot-directing action) and background action. Never underestimate the importance of the background! Our students are extremely sophisticated viewers; they are the products of television and the MTV generation, and they never miss a trick! The same applies for audio: there is a dialogue, something scripted containing an essential point that we wish to cover; and there is the background or incidental noise—again, rich territory if done properly.

There is an enormous amount of information imparted with video. If a picture is worth a thousand words, a moving picture with sound must be worth at least ten thousand words. In each video

segment we also get cultural information, geographical information, grammatical information. Thus video is chock full of information. Five minutes of video can occupy at least twenty minutes of classroom time, and indeed, limiting in-class use of video to twenty minutes is essential. Even with the most stimulating video in the world, after twenty minutes students will get bored. Remember: MTV is the paradigm!

There are many ways to model the twenty minutes of class time you dedicate to video. To briefly outline some of the techniques that may be used, I divide activities in relation to viewing time as follows:

1) pre-viewing activities;
2) activities used during the viewing;
3) post-viewing activities.

One pre-viewing activity may be a discussion of the cultural theme or geographic location which will be presented in the video clip. Students may be asked to integrate what they know about these things from general knowledge, or we may incorporate such material in students' preparation prior to viewing in class. Supplemental realia also help students become familiar with the cultural theme and vocabulary. If there are particular expressions or constructions they have learned which will be repeated in this video segment, students can be asked to perform a skit or dialogue using these prior to viewing.

In the presentation of a five-minute segment to a class, we should never just let the five minutes of video be shown uninterrupted. Five minutes of uninterrupted viewing time is too much to expect even fourth-semester college students to understand. It is a waste of good video material! We can view up to two minutes without interruption, but then it's time to examine what it is we are trying to communicate with the video: visuals, dialogue, background noise or cultural features.

The kinds of activities that we do while viewing video break down into two categories: those things we do when we pause or interrupt the viewing, and those things we can do while the video continues to roll. If we choose to interrupt, we can look back or look forward. Looking back includes checking for comprehension, checking for those students who have noticed certain elements in the four categories we outlined before (principal visual, background visual, principal audio, background audio). Looking forward includes pointing out what's ahead or asking students where they think this situation is going. We can take advantage of the interruption to ask if there are any questions. Then we have the option to rewind and review the segment we have already seen. There is great value in the students' having examined a piece of video, taken it apart, understood cultural and linguistic elements, and then reviewing it with that acquired knowledge. Alternatively, we can forge ahead to the next bite-sized chunk, limiting ourselves to approximately two minutes of video material.

While viewing a video segment, we can "talk over" what is being presented, in a kind of voice-over narration. This voice-over narration is best done when no important dialogue is taking place. It is useful not only for pointing out aspects we wish to underscore, but even to elicit responses from the students while the tape runs, for example, audio in relation to location ("Where are we now?" "What kind of store is that?") and listening comprehension ("What was that?"—a car horn, a bus, a moped, someone shouting a name).

If we are fast enough with the pause button, we can stop the dialogue after a question or some action and ask students to complete the scene, either by inventing an answer to the question or imagining the character's response to the action (what will he/she do next?). If there is a particularly salient exchange, we can pause and have students re-enact the dialogue. Another enjoyable group activity is choral repetition of a line of dialogue. This is particularly appropriate when a useful idiomatic expression has been introduced or when a common expression with perfect inflection has been exclaimed. Add to this a gesture, and we have a wonderful opportunity for mimicking. When we have a professional video product, with actors whose diction is perfect, and whose inflection and delivery is what we are hoping our students will achieve, the students are not just *hearing* dialogue, they are *seeing* dialogue. Our having them imitate a good line is both enjoyable and useful.

If we have often "talked over" the video segment or interrupted a dialogue sequence with some of these techniques, we may choose now to stop, rewind and review the sequence with no interruptions.

The possibilities for post-viewing activities are numerous. The simplest and most obvious activity is to have students either re-enact the main dialogue or model an original dialogue on what has been presented. If there is a specific context (ordering in a restaurant, discussing which classes to take at the university, etc.), students may role-play. Cultural information may be presented that stimulates class discussion of how practices or traditions vary from their own culture to the target culture. Written homework may be developed from the video presentation, either in the form of prepared exercises or short composition themes.

When we use video in this way, it becomes much more than just a passive, if pleasant, viewing experience. It becomes interactive, and students will learn to view critically.* Because the last thing we want as we dim the lights for classroom viewing is for students to kick back, put their feet up or (heaven forbid!) snooze. Ideally, they should sit up in their seats because they know that they will enjoy what's ahead, and also that they will be asked to participate in an active exchange.

The lense/goals/objectives of the candid camera are to bring the target culture to the classroom. When we teach language, we teach culture: a way of thinking, a way of life. We try to prepare our students for the moment of actual contact when total immersion is the real thing, on location. Everything that precedes is an approximation. But what better way to approximate than with video, which offers visual, aural, and cultural realia? It is a multifaceted vision, a rich and textured departure point. It's the next best thing to being there.

Notes

1. A version of this paper was presented at the American Association of the Teachers of Italian annual conference held in conjunction with ACTFL, in Anaheim, CA, November 1995.

2. Millicent Marcus quotes a famous interview with the neorealist director, from Mario Verdone's "Colloquio sul neorealismo," in *Bianco e nero*, No. 2 (1952), 8. See in Marcus' book, *Italian Film in the Light of Neorealism*, Princeton University Press, 1986, page 14, note 34: "According to Rossellini, neorealism expresses 'a need that is proper to modern man, to tell things as they are, to understand reality, I would say, in a pitilessly concrete way, conforming to that typically contemporary interest, for statistical and scientific results.'"

*Editor's note: Also see Rick Altman's *The Video Connection: Integrating Video into Language Teaching*, Boston, Houghton Mifflin, 1989.

Sexism in the ESL Classroom: Pedagogical Implications

by Mary Yepez

Does the potential for sex-biased teacher behavior exist in the U.S. classroom for adult English as a Second Language (ESL) courses, as it has in other American classrooms? And if so, how can teachers and schools develop the awareness and the tools necessary to combat gender-preferential treatment and ensure a positive classroom experience for all students in ESL classes?

Though the study of gender and its implications within a classroom dynamic began in the early 1960s, gender's impact on teacher-student (and student-student) interaction dynamics in the ESL classroom has only recently begun to receive close attention. As ESL classes in the U.S. are primarily taught on the postsecondary level by American teachers, the documented interaction patterns of teachers can provide a basis from which to delve into assessing ESL classroom interactions. In virtually every study conducted on gender in the U.S. classroom since then, from pre-school through the university level, males have been found to be the favored gender. Teachers of both genders initiate more contact with male students than with female students (Jones 1971) and they question males differently from females. In addition, teacher-to-student interaction frequency as well as the amount of time as a total given to each student is greater for males than for females (Brophy and Good 1990; Sadker and Sadker 1986, 1989, 1992; Wilkinson and Marrett 1985).

In her report, *The Classroom Climate: A Chilly One for Women?* (1982), researcher Roberta M. Hall cites findings stating that males are more frequently asked higher-order questions (involving critical thought) than females (Sadker, et al. 1982), are given more eye contact, are called on more often, interrupted less, and encouraged to think for themselves. Female students on the university level have also been shown to receive less informal feedback, encouragement, and praise than males for their efforts (Sadker, et al. 1982, 1989, 1992). What results from these subtle and overt inequities is that female graduate students report feelings of discouragement, anger or confusion. This results in their eventually feeling silenced, and a reduced likelihood that they will continue their studies to more advanced levels (Women's Student Coalition 1980).

Unconscious teacher expectations and societal structures traditional to the teachers' and the students' cultures, too, can potentially lead to unequal treatment of male and female students (Yepez 1991). The range of nationalities in an ESL classroom, many of which are known to silence women, could mean that more aggressive males might attract more of a teacher's attention in an ESL class, leading to less teacher-to-female interaction.

The Problem

How can gender-biased behavior negatively impact the ESL classroom as a pedagogical setting? Gender-based interaction inequities have been shown to obstruct and even harm the knowledge acquisition process of males and females (Hall 1982). Since interaction is crucial in the ESL classroom, and since language-learning is an interactive skill, inequitable gender-differentiated classroom behavior of second language students can negatively affect female members of such a class and cause their acquisition process to suffer.

Non-ESL teachers have, at best, minimal awareness of gender-biased behavior. In fact, at the university level, faculty members are generally inclined to want to treat their female students fairly (Hall 1982). However, they are frequently unaware of biases in their behavior, which may mean that differential treatment of the sexes could be unintentional (Sadker, et al. 1992), and they have been cited as treating their male students more favorably than their female students (Hall 1982).

Gender differences in intellectual development will influence how males and females will use and learn both their own language and a second language. Frequently, such differences emerge in cognitive development, as they do in physical development, as a result of socialization (Rubin, Provenzano and Luria 1974; Block 1973; Bem 1974; Bem and Lewis 1975; Jacklin 1983; Serbin and O'Leary 1975; Nyikos

1990; Orlofsky and Stake 1981; Mills 1980; Crawford and Gentry 1989). Socialization encompasses culturally-defined gender roles and moral values, as well as exposure to particular courses of study and extracurricular activities (Oxford 1993).

Female socialization in many societies, including the U.S., trains female students to be less verbally aggressive than males in gender-mixed educational settings (Astin 1977). Females are also more likely to show a continuing need for approval and desire to please others through good grades and "acceptable" social behavior (Bardwick 1971; Tyler 1965; Mansnerus 1989; Nyikos 1990; Oxford 1993).

Some Research

Two researchers have recently focused on gender in the ESL classroom: Mary Yepez and Rebecca L. Oxford. Oxford's research focuses on gender differences in styles of learning (preferences in absorbing and integrating information) and in the strategies developed as a result of the discovered gender styles. Yepez, in her work, seeks to determine how ESL teachers *perceive* their treatment of the genders versus their actual distribution of interaction frequency and attention among the genders. She also seeks to discover whether certain factors in each teacher's background might have led to the discovered patterns of interactional behavior with male and female students, and finally, whether differences exist between male and female ESL teachers in how they interact in the classroom with their male and female students.

Yepez studied the classroom behavior of four white, American-born teachers of ESL, educated through graduate study, who had at least seven years' experience teaching ESL in the U.S. and abroad. She quantified her observations of the classrooms with the Interactions for Sex Equity in Classroom Teaching (INTERSECT) instrument, selected for its validated ability to facilitate analysis of gender interaction patterns and equity or inequity in a multiethnic classroom.

The four ESL teachers whom Yepez observed felt that some ESL teachers might engage in gender inequity in their classes. On the whole, however, their interaction patterns with the genders showed remarkable equity. Only one teacher showed inequitable behavior close to what the literature on gender equity in the classroom described, but that teacher attributed his behavior to an aggressive Latin American male student who dominated the class as a whole.

Each learning style uses different cognitive tools (strategies) to absorb and integrate the knowledge of a second language. Strategies are the particular behaviors that learners employ, usually intentionally, to enhance their understanding, storage, retrieval, and ultimate use of information.

Oxford (1993) noted that learning style and strategy development will frequently differ along gender lines. Researchers have only recently noted that the choice of second-language-learning strategies often depends on the learning style. Other studies may find that in the conversational behavior of second-language learners, men will dominate conversations, but women will initiate more "negotiations of meaning," trying to understand and communicate clearly. Oxford (1993) believes these behavior patterns reflect the general tendencies of men and women in native language use.

Both learning styles and strategies are frequently linked to gender (Ehrman and Oxford 1989; Nyikos 1990; Oxford 1990a, 1990b). If learners are not pressed by the teacher or the classroom dynamics, they will tend to apply second-language-learning strategies that fit closely with their favorite learning style. Awareness and further study of gender and ESL are imperative if all students, male and female, are to have optimal experiences in the ESL classroom.

Teacher Training

Sensitizing faculty members is another pedagogical challenge. Some strategies for accomplishing this include establishing workshops, seminars, or individual consultation sessions designed to help faculty become aware of classroom climate issues (Astin 1977); emphasizing activities that provide a personal frame of reference for data presented, such as role-reversal activities for male and female teachers (Hall 1982); encouraging faculty to keep journals, student contact logs (Astin 1977) or other records to keep track of the frequency and nature of their interactions with female and male students; bringing students

and faculty together to discuss the climate of a given classroom (this can also help with cultural issues); and setting up micro-teaching workshops to help faculty identify and change differential patterns of interaction with female and male students.

Issues in teacher education programs and emphasis on practical skill-building techniques designed to identify and overcome subtle differential treatment of students based on gender can help methods teachers to equalize differences in the classroom climate (Hall 1982). Some curricular methods include incorporating into required introductory courses (where appropriate) a unit on sex and status differences in verbal and nonverbal behavior and the valuation of behaviors by sex. Such a unit could be incorporated into courses such as English Composition, Psychology, Sociology, Speech/ Communications, Linguistics, and Women's Studies (Hall 1982). Of additional usefulness may be a speech-communications workshop in intellectual argumentation skills geared specifically to the difficulties some women (and men) may experience regarding class participation. What is still important, though, in an ESL classroom, is that teachers avoid teaching/treating males and females differently (whether for praise or punishment) or simply avoid using more traditional "male" methods of teaching and learning.

Classroom observation can play an important part in developing an awareness in teachers of their own behavior (Yepez 1991; Hall 1982). Observations can determine the nature of classroom interactions as they apply to gender: for example, whether more males than females are called on to answer questions, whether males or females participate in class more frequently through answering questions or making comments, and if the difference is sufficiently disproportional to spur a teacher to encourage some students to participate more frequently.

Observations can also highlight if interruptions occur when an individual is talking. If so, they can clarify who is interrupting, if a teacher's verbal response to his or her students is positive, aversive or encouraging, if it is the same for all students, and if not, why. In addition, observations can identify student-student interactions in the classroom and a teacher's response. For example, it is necessary to consider if sexist humor from male students is discouraged, ignored or encouraged, and how teachers handle interruption and/or trivialization of women's comments by male students.

As teachers have been shown to establish more eye contact with male students than female students, observational data can show if a teacher tends to face or address one section of the classroom more than others, and/or if he or she establishes eye contact with certain students more than others, or if the gestures, postures or facial expressions teachers use differ for men, women or minority students.

Assessing classroom interactions in terms of gender must be done quantitatively (Sadker, et al. 1985) or with some form of backup, such as audiotape or videotape. Taping a class can effectively confirm classroom observations by showing which students a teacher calls by name, which language patterns a teacher uses (generic usage of the word "he" or the universal "man"), whether examples and anecdotes come from men's lives only, and whether stereotypical assumptions about men and women are revealed in classroom dialogue. Videotaping observations also permits noting the frequency and length of paralinguistic behaviors such as gesticulation, haptics (touching), proxemics (space between people), and silence in the direction of a particular student (Yepez 1991).

Pedagogical Tools

Refining the pedagogical strategies used in an ESL classroom to incorporate the need for greater gender sensitivity can help improve the learning experience for students of both genders by ensuring greater equality. Teaching strategies should use a variety of techniques so that all students, no matter what their preferred learning style, can benefit (Oxford 1993). As males are more likely to process a second language through the brain's left hemisphere and females either through the right hemisphere or through an integration of both, mixed-gender second language class instruction should use aspects of both right hemispheric (global) and left-hemispheric (analytic) models (Oxford 1993).

Students who use a global strategy (often female) usually use their social and empathetic tendencies in conversational settings. Style and strategy analysis and training can give these students new analytic tools (word dissection, deductive reasoning) which can help them deduce meanings in a more

logical fashion. Students who are naturally analytical, on the other hand, can acquire a more globally sensitive, synthesizing ability for language acquisition and interpretation (Oxford 1993). Providing a combination of more structured, analytical activities, and less structured, globally communicative activities, can ensure that each learning style, no matter the gender, receives a positive learning experience.

Assessing the learning styles of second-language students is essential, and informing each student of his or her learning style can go far to bridge classroom communications gaps. Teachers would also be wise to assess their own preferred style, using any of the wide array of learning style instruments (Schmeck 1983). Style data can help a teacher better spot classroom style conflicts (e.g., kinesthetic and visual students who learn poorly from auditory-based teaching methods) and help students move beyond their basic learning style tendencies when necessary.

Teacher-student interaction styles have less to do with gender than with how effectively a teacher's specific interactional and pedagogical style fits with a student's learning style (Oxford 1993). Oxford found, during the interviews she conducted, that analytic students feel most comfortable and that the effective learners from this group have teachers possessing an analytic pedagogical style. Global-style students feel most comfortable learning from a teacher who uses a global, non-linear teaching style.

Teachers can use style and strategy data to vary their instructional techniques and meet the needs of students with contrasting styles of learning (analytic vs. global, thinking vs. feeling-oriented, visual vs. auditory vs. tactile, reflective vs. impulsive). Teachers can also try an "imposed wait time" of 30 seconds to give reflective students greater equality and require or encourage impulsive or conversation-dominating students (often males) to reflect before responding. They can also provide time-dependent games and skits that make good use of an impulsive style (Oxford 1993: 80). Oxford also notes the importance of various types of classroom decorations and of comfortable seating arranged appropriately for movement-based activities, all of which sends students a positive message about learning (Oxford 1993: 80).

Students are typically intrigued about their own second-language-learning behaviors; they like to know which strategies are typical of their gender and which strategies are used by both females and males. Moreover, students usually want to develop new strategies or improve their use of existing ones. Teachers should also conduct learning training for their students, as style and strategy training can help students stretch beyond the strategies that fit their natural style preference. Training can be part of regular ESL class activities.

Some useful strategy-assessment techniques to increase teachers' awareness of their own strategies as well as those of their students include surveys, think-aloud procedures, diaries, interviews, and observations (Oxford 1993: 84). But in the final analysis, developing an awareness of the pitfalls of possible sex bias in the ESL classroom should be a part of any ESL teacher's training so that ESL professionals can be sensitive to their behavior in the classroom and to the possible effects it may have on their students.

Notes

1. INTERSECT was developed in 1982 by Myra and David Sadker, researchers on gender in education at American University in Washington, DC. It was developed specifically for observing gender bias or equity in a classroom.

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Collaboration: A Retrospective View
by Bette G. Hirsch and Carmen Chaves Tesser
Cabrillo College; University of Georgia

In 1993, during an in-service day at Cabrillo College, members of the faculty of the Division of Foreign Languages and Communications met with Carmen Chaves Tesser to review more than one decade of work that developed from a small grant from the National Endowment for the Humanities awarded to the College in 1980.[1] The workshop served as a forum for reminiscing as well as assessing changes in the profession in general and in the Cabrillo College programs in particular. This article summarizes the impact of a relatively small amount of money spent on one foreign language program. We believe that this case study is an example and a result of the many changes in the ethos of our profession in the last decade.

Cabrillo College in the Eighties

When the National Endowment for the Humanities initiated its Consultant Grant program, Cabrillo College, a two-year community college serving Santa Cruz county and parts of northern Monterey County in central, coastal California, served some 9,400 students with an FTE (full-time equivalency) of approximately 5,800. The college, accredited by the Western Association of Schools and Colleges, opened its doors to students in 1959. Program offerings served community and individual needs with transfer curricula, preparation for employment and vocational education, general education, remediation, and community adult enrichment. The Foreign Language offerings included full curricula in French, Spanish, Russian, Italian, German, Chinese, Japanese, and Portuguese. Faculty members were interested in learning new methodologies. Foreign Language instruction was beginning to move toward a proficiency-oriented program and away from grammar-translation activities.

Bette Hirsch, then Instructor of French at Cabrillo College, participated in a 1979 NEH Workshop in San Francisco, "Development of Foreign Language and Literature Programs," held in conjunction with the annual meeting of the Modern Language Association of America. The ideas presented at this workshop, both in terms of new methodologies and of the possibilities of funding, became the basis of discussions by the Cabrillo College Foreign Language Faculty. In February 1980, the faculty voted unanimously to pursue an NEH Consultant grant whose primary goals were: a) evaluation of curricular offerings; b) presentation of alternative teaching methodologies—particularly the Dartmouth Intensive Language Model (the Rassias Method); c) introduction of foreign language learning to provide ancillary skills for careers; and d) introduction of community outreach programs.

In preparation for submitting the proposed activities to NEH, Cabrillo College faculty conducted a self-study that pointed to strengths and weaknesses in the programs. NEH staff and panelists found the proposal compelling and awarded funds for activities conducted by the college with the support of a consultant, Carmen Chaves Tesser. Grant activities during the year included two visits by Tesser as well as Cabrillo College faculty visits to American River Community College, Loma Linda University, and Dartmouth College. In March 1981, Bette Hirsch organized a workshop in conjunction with the American Association of Teachers of French of Northern California, focusing on the opportunities and outcomes of funding in foreign languages. During the annual meeting of the Foreign Language Association of Northern California (FLANC) held at Cal State-Hayword, John Rassias presented a workshop. In April 1981, Cabrillo College sponsored a Foreign Language and Careers Workshop attended by its faculty and area foreign language teachers. Foreign language faculty explored new methodologies in foreign languages with the help of those who were changing our views on what might be done in classrooms. To this end, in addition to the well-attended FLANC workshop led by Rassias, the faculty hosted Wilfred Voge, from U.C. Irvine, in April, and James Asher, from San Jose State University, in May. By the end of the grant period, Cabrillo faculty had begun to make contact with the surrounding community with the establishment of the Foreign Language Educators Society of Santa Cruz County, the development of an attractive Foreign Language Studies brochure, and the sponsoring of community cultural activities. Cabrillo

College and its programs in foreign languages received national visibility, and its faculty were invited to participate in regional and national workshops to describe the local programs. The Modern Language Association of America featured the work carried out at Cabrillo College in a special session, "Intensive Foreign Language Courses," during its annual meeting in 1981.

In the years that have elapsed since the 1980 NEH Consultant Grant to Cabrillo College, our profession has experienced overwhelming changes in the delivery of foreign languages to students as well as in the expectations from students. We have learned new terminology—proficiency vs. prochievement (a meld of proficiency and achievement goals). We have introduced authentic materials and cultural studies into our programs. Our goals, although still grounded in the teaching of languages other than English to our students, have begun to include collaborative methodologies both in and out of the classroom. We have come to realize that the acquisition of another language means the acquisition of an understanding of another culture and the ramifications thereof. Cabrillo College faculty, energized by the work begun in 1980, strove to be in the forefront of the profession by introducing new methodologies and continuing the process of change begun more than a decade ago.

Cabrillo in the Nineties

The Foreign Language Departments have grown significantly in student population since 1980. In 1993, approximately 1,700 students were enrolled each semester in sections of the seven languages offered (Spanish, French, German, Italian, Chinese, Japanese, and Russian). There were 10 contract and 22 adjunct instructors. In Italian, Chinese, Russian, and Japanese, the beginning/elementary sequence of courses was normally offered each semester. In German and French it is customary to offer beginning and intermediate levels as well as a conversation course. In Spanish, a greater variety of courses was offered. In addition to the normal beginning/intermediate and conversation courses, accelerated courses (concentrated, intensive), advanced grammar and composition, advanced Spanish through film, Hispanic literature, Mexican civilization and culture, Spanish for Spanish speakers, and Spanish for medical personnel were offered.

The seven language departments have attempted to move toward a more proficiency-based curriculum. All faculty have had the opportunity to be familiarized with the ACTFL (American Council on the Teaching of Foreign Languages) Oral Proficiency Scale and Guidelines and their applications to the curriculum. Four instructors received training to become ACTFL Oral Proficiency Testers. Two (one in French and ESL and one in Spanish) had current certification. Principles of teaching for proficiency were stressed in faculty evaluations and in hiring interviews. Some instructors were using Modified Oral Proficiency Interviews (MOPI's) as class assessment tools. Textbook, scheduling, and budget decisions considered the needs of the proficiency-oriented classroom.

The language departments incorporated the use of technology into the classrooms to the extent that resources allowed. Cabrillo has a modern computer and audio laboratory, and looks forward to some state funds that will allow it to add an interactive video station to the facility.

Spinoffs

A major impact of the 1980 grant was the introduction to Cabrillo's foreign language departments of important professional trends. During the 1980s, faculty were able to explore the ideas of John Rassias at Dartmouth and the implications of instituting a proficiency-oriented program. Cabrillo College began one of the four initial collaborative groups nationally that evolved into the well-established Academic Alliances in Foreign Language and Literature programs, which were later administered at Marymount College.[2]

Collaborative Work

The cutting-edge foreign language class of the 1990s is one in which communication emerges as a primary goal. It is also one in which the role of the instructor has evolved to a "guide on the side" rather than a "sage on the stage" (Chantal Thompson, Brigham Young University, personal communication), during the communication-directed, skill-using periods of each class. This classroom model of working together toward a goal is the collaboration model that can assist colleges in instituting change. Just as our classroom methodologies are changing, so must we change as professional colleagues. Collaboration in curriculum development, setting goals, and institutional change must be our primary objective as we plan for the twenty-first century.

Community College High Schools and Four-Year Colleges

When community colleges, their feeder high schools, and their neighboring four-year colleges or universities get together and talk on a regular basis, each stands to benefit. Issues of articulation, placement, course content, classroom teaching strategies, textbook adoption, student needs, learner types and learning styles, etc., all present suitable material for discussion. Language instructors often work in their own institution without the input of other area professionals. Often the differences in age and status of our students and institution make us lose sight of the fact that we are professionals with many similar goals. In 1979, Claire Gaudiani proposed to change the ethos of our profession by establishing structured vehicles for collaboration among colleagues.[3] More than a decade later, we were still struggling to learn and adopt the concept. In the case of Cabrillo College, faculty changed, and new ideas continued to emerge. Occupational departments often incorporated a community advisory group into their planning and evaluation process. This group, composed of those practicing in the field in the community, come together each semester to discuss trends in the field and community needs, and to evaluate the college program in light of these. There is perhaps a lesson in this practice for foreign language departments. Our institutions function within a community, and links with that community can strengthen our programs.

More than a Decade of Change

The grant awarded in 1980 to Cabrillo College began a series of activities that have changed the instruction and the curriculum in Foreign Languages. Bette Hirsch, Snow division Chair for Foreign Languages and Communications at Cabrillo College, and Carmen Tesser, now Professor of Romance Languages at the University of Georgia, have continued to collaborate in several projects since the initial grant.

In the years that have elapsed since Claire Gaudiani, now President of Connecticut College, proposed her ideas on collaboration to the National Endowment for the Humanities, we have indeed seen a change in our mores. Gaudiani, along with Clara Krug, now Associate Professor of French at Georgia Southern University, managed a multi-year project that brought together faculty from throughout the country in an effort to rethink the goals and dreams of our field. Coinciding with Gaudiani's efforts were initiatives by our professional organizations—ACTFL, the AATs, MLA—to be more attentive to the process of foreign language instruction, cultural components, and communicative approaches. What we have witnessed in the last fifteen years has been a steady change in the way we do things. We are beginning to see that to incorporate more cultural understanding into our classrooms, we profit from implementing communicative approaches.

Communicative approaches to teaching necessarily mean more collaborative approaches between faculty and students. The Rassias Method and Dartmouth Intensive Language Model encourage and require this type of collaboration. More collaboration in the classroom has meant an effort to collaborate outside the classroom with colleagues from other departments in our colleges and universities. However, with few exceptions, those of us in foreign languages and literature departments are still in the process of learning to collaborate with each other. Our graduate training often does little to encourage collaborative efforts among ourselves or between us and our professors. We are encouraged to "do our own thing" independently of others. This gap between our graduate school days and the new mores of our field must be addressed if we are to succeed in our stated professional goals of the 1990s classrooms.

As we reminisce about the case of Cabrillo College, we become aware of one of the major spinoffs that comes from the process of developing a grant proposal and submitting it to a funding agency: as colleagues, we are collaborating—each of us doing what is necessary to achieve the common goal of obtaining the funds for our project. Perhaps the very exercise of developing a project, whether or not funds are forthcoming, is one way that we may learn to collaborate with each other. The process of obtaining extramural funding is not part of our graduate training; therefore, we are all learning a new skill, and, as a by-product, we may find that we have begun a lasting collaborative process.

Every project starts as someone's good idea. Colleagues become involved in the "brainstorming" of what might be possible with external funds. Although projects of this kind usually start with one person's initiative, they are doomed to failure unless colleagues are willing to devote the time and energy needed for success. In the case of Cabrillo College, the faculty went to work gathering information about students, number of courses, types of courses, and administrative support. A renewed sense of commitment reigned among colleagues. Administrators began to notice the group of faculty who were often asking for specific numbers, budgetary information, and five-year plans. The gathering of information from colleagues throughout the country gave Cabrillo some national visibility and acceptance.

When the proposal to the NEH was funded, the administration took notice that its Foreign Language faculty had been nationally recognized and must, therefore, be good. Suddenly, requests for space and equipment were met with more positive results. More importantly, the fact that the proposal was developed by the faculty in a spirit of looking toward the future of departmental programs made it easier for colleagues to collaborate in an enterprise that for the moment took them away from quite localized problems. Developing a proposal for external funding may not be the only way to bring a faculty into a more collaborative mode, but it is one step toward learning a skill that may help all of us during this time of financial needs at the local level.

Notes

1. "Foreign Language Instruction and Curriculum Development," National Endowment for the Humanties Grant Number EC-20023-81-0002.

2. For information about the former Academic Alliances project and the journal *Collaborare*, contact Dr. Ellen S. Silber, Marymount College Tarrytown, Box 1368, Tarrytown, NY 10591-3796.

Announcements

THE JAMES A. PERKINS PRIZE of $1,000

The Rassias Foundation offers a $1,000 prize for an essay to be published in its refereed journal, *The Ram's Horn*. James Jones, President, Kalamazoo College, will again chair the Selection Committee of the James A. Perkins Prize. The $1,000 prize honors the former chairman of President Carter's Commission on Foreign Language and International Studies. Dr. Perkins is one of the foremost leaders in the field of international education.

To enter the competition, teachers should submit an essay of 1,500 to 2,500 words, describing their experiences in language classes, and wherever possible with the Rassias Method, also known as the Dartmouth Intensive Language Model (DILM). Examples include evaluating quantifiable results, oral and written testing, attitudinal changes toward language learning and culture, data on changes in student enrollment patterns in levels beyond introductory classes, the effect of the Method on teachers, studies of variations and adaptations of the model. Feature articles or feature qualitative assessments are also acceptable.

Application deadline: August 1999. The winning article will be published in *The Ram's Horn*.

Entries should be addressed to:
Dr. James F. Jones
Chairman of the Selection Committee, Perkins Prize,
President, Kalamazoo College
1200 Academy Street
Kalamazoo, MI 49006

The Ram's Horn—Guidelines for Authors

Research, otherwise interesting observations, and cogent musings on language learning or teaching, particularly regarding experiential, sensorial and emotional aspects prized by the Rassias Method, are all welcome in *The Ram's Horn*. Manuscripts may be from 300 to 3,000 words in length and should be double- or triple-spaced with 1 1/4" margins. Submissions in a recent version (v. 6 and above) of *Word* or *WordPerfect* on a 3.5" floppy disk with a printout are preferred.

In the next issue we will be moving to MLA style. Please use endnotes and a "works cited" section, if applicable, as described in Chapters 4 and 5 of the *MLA Handbook for Writers of Research Papers* (Joseph Gibaldi, New York: The Modern Language Association of America, 4th edition, 1995). The latter is preferred whenever possible with parenthetical citations within the main body of the manuscript (Gibaldi 104).

Notes

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